

THE SAN FRANCISCO BAY GUARDIAN 35¢

MUSIC!

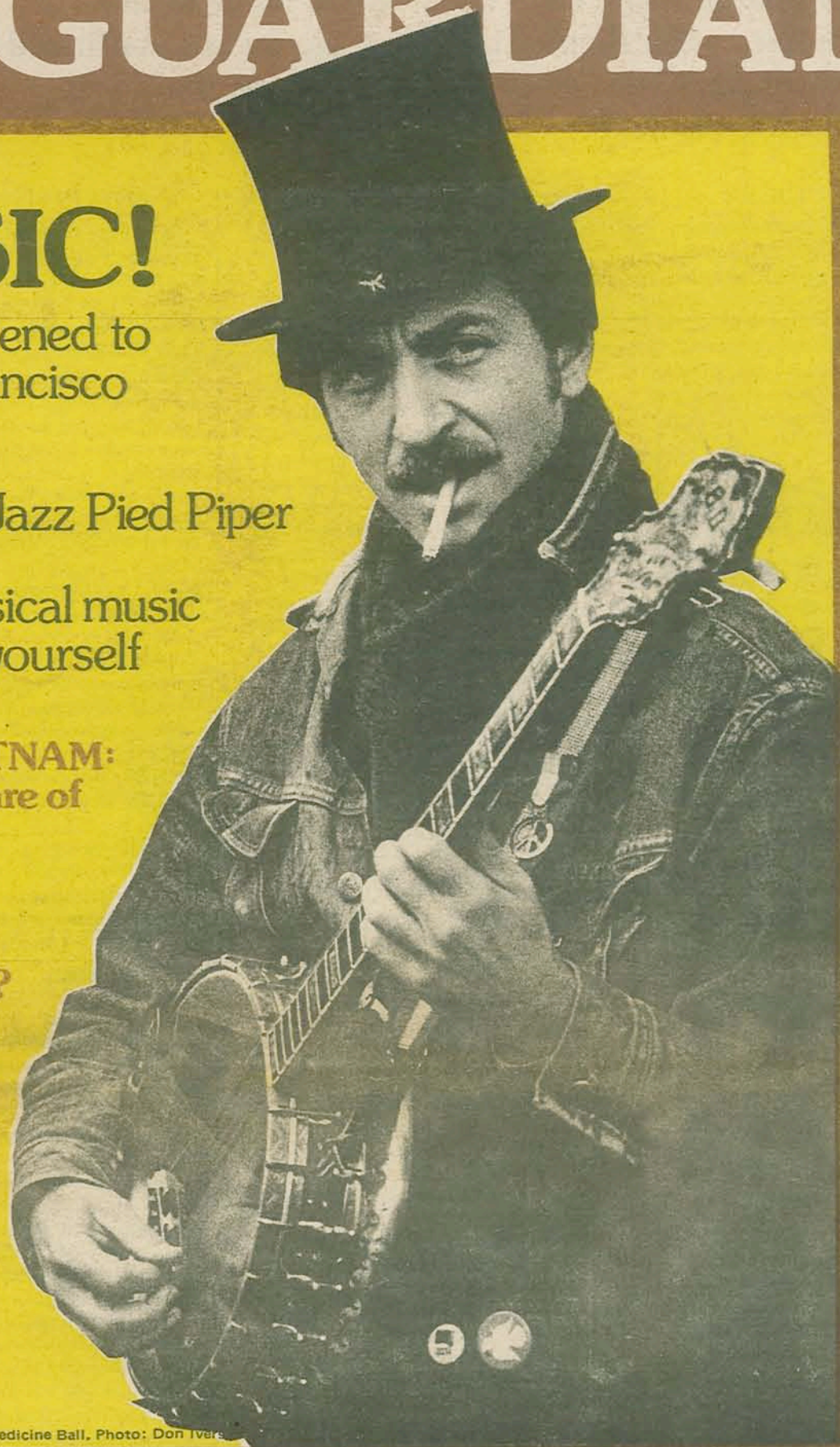
What happened to
the San Francisco
Sound?

Oakland's Jazz Pied Piper

Clubs, classical music
& doing it yourself

INSIDE VIETNAM:
The Nightmare of
'Peace'

WHOSE
Performing
Arts Center?



Street Musician Dave Marty of SF Medicine Ball. Photo: Don Ivers

**"In Nashville everyone from the mayor
on down likes country music.
In San Francisco we have a more radical
music and a more radical audience;
what we need is a more radical mayor."**

**- Ed Denson, Blue Bear Waltzes
School of Music (page 19)**

February 14 Through 27, 1974 Volume 8 No. 8

Letters

"I read a newspaper for the news, not for comedy or to find out from Herb Caen the names of all the People in San Francisco. A year ago I was a confirmed Chronicle reader—then it dawned on me that I was missing the news."

A PLUG FOR THE EX . . .

I've been a reader of the Guardian for almost two years and definitely plan to continue, but I want to take issue with a few statements in the article "Re-examining the SF Examiner" by Burton Wolfe (Guardian, 2/13/74). Agreed, that only two dailies in a town this size is a crime, but to state that the Examiner is the lesser of the two in practically every category including quality of reporting is wholly opposed to what I feel.

To begin with, I'm 27 years old, not 80—but definitely prefer the Examiner and think it has much more relevance than the Chronicle. First, the Examiner is distributed four times daily, which means the news is *always* the latest and the sequence of events can be more easily understood and related (since they're more current).

Second, the reporting is more in depth than the Chronicle, with full-sized stories vs. what even Wolfe describes as "sex and sensationalism" à la the Chronicle. Examiner stories have more facts.

Third, too often the morning Chronicle is a re-statement of last night's tv news or yesterday evening's Walter Cronkite, while the 11 a.m. Examiner can elaborate and add to the news of the day before.

Admitted, Herb Caen's column is a lot of fun and Ralph Gleason a superb commentator; but I think Art Hoppe and Charles McCabe are questionable necessities for a daily. I can read Gleason in Rolling Stone, and Caen's column isn't the kind of news I'm interested in. I think Hoppe's satire is sick, and McCabe often very obviously runs out of things to say.

I read a newspaper for the news, not for comedy or to find out the names of all the people in San Francisco, and I think the Examiner has news.

A closing note—Dick Nolan's articles have definitely been getting more interesting, and I hope they continue; there's nothing comparable to Nolan's San Francisco muckraking in the Chronicle. And Wells Twombly's sports features are sharp.

A year ago I was a confirmed Chronicle reader only because of Herb Caen, Ralph Gleason and others; then it dawned on me that I was missing the news and I switched to the Examiner—and intend to stay there. Isaac A. Battle, Jr.

Daly City

. . . AND ONE FOR PHIL ELWOOD

Burton Wolfe's otherwise excellent piece on the San Francisco Examiner was flawed by an aside that requires refutation. I refer to the remark that the Examiner

will never cut into the Chronicle readership until the Ex hires, among other talents, a jazz-rock critic comparable to Ralph J. Gleason.

It takes nothing away from Gleason, nor is it meant to, to point out that the Examiner already *has* a first-rate jazz and rock critic in Philip F. Elwood.

You'd be hard put to name half a dozen jazz critics in the world who can match Elwood's knowledge and background, nor one who writes cleanly and confidently about this subject that has long been victimized by incredibly sloppy writing.

Besides keeping up with the rapid changes in the jazz world, Elwood manages to familiarize himself with rock, country and western and pop music, and I could never understand how he finds either the time or the energy to do all this.

The Examiner and the City is fortunate to have a writer who combines expertise with seasoned judgement, and if Burton Wolfe—and Bay Guardian readers—have not yet picked up on Philip F. Elwood, it's time they started.

Grover Sales
SF

STRIKING THE SEARS CONGLOMERATE

Congratulations on your recent article calling attention to the prolonged strike of Sears employees in San Francisco.

Your drawing attention to such large conglomerates as Sears brings to mind one of the advantages that such large conglomerates have in stifling competition, namely, the low taxes on land in the property tax rate that results in the very high price of land and the inability of independent corporations to initiate local, competing businesses.

In San Francisco there was one, small competitor of Sears across from their Army Street store (McBlain's), now defunct, due in a large part to the present system of disproportionate taxation of the improvements rather than the land in any given assessment district. An alternative would be to shift the burden of taxation from the improvements to the land only (or at least to the land in higher proportion than at present). The example of the McBlain's store pinpoints and emphasizes the potential that such a measure would have in increasing competition for conglomerates and the resulting downward trend in the cost of goods to the public in general, and making more likely the more widespread application of better working conditions for employees.

William J. Filante
San Rafael

ARTS IN SF, NEW YORK

Where did Irene Oppenheim get the idea that for the SF Opera "you must stand in a line for 3 or 4 hours before the performance just to obtain a standing place"? I had standing room last season for two Tuesday night performances ("Cose fan Tutte" and "Elektra"). In each case, I drove up to SF after work, bought a ticket at the box office shortly after 6 p.m. (when they go on sale) without having to stand in any line, went out to dinner, came back shortly after 7 p.m. (when the doors open), and found a place at the railing in the back of the balcony (my preference), where the sound is acknowledged to be the best in the house. I was able to sit down against the rail until the performance began at 8 p.m.

On the other hand, Metropolitan Opera standing room goes on sale at 10 a.m. (I believe) one week before the performance. If the SF Opera adopted this procedure, it would be impossible for working people, and inconvenient for anyone who didn't live in SF, to get standing room places. I think the SF Opera has a much better system!

And if you can't afford standing room for the opera, in what other city can you listen to a live, stereo broadcast with good sound reproduction of every opera in the repertoire of the season?

Andrea G. Julian
Menlo Park

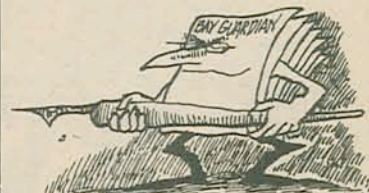
Irene Oppenheim replies:

The Met sells standing room a week in advance for all performances that week; they go on sale at 10 a.m. Saturday and continue to sell throughout the week until they're gone.

I stood in line this season at the SF Opera from 11 a.m. until the 2 p.m. curtain for a Sunday matinee; it was crowded and aggressive. My daughter stood for a Saturday evening performance from 6 p.m. to the 8 p.m. curtain.

It depends on the demand for the performance—and of course, unlike the Met, the SF Opera only sells standing room if the Opera is sold out. So you could easily get there after work and not be able to buy a standing place.

One last note: standing room at the Met "behind the balcony" is \$1.75, as opposed to \$3.00 at the SF Opera—and SF intends to raise its prices next year. All of which is part of my point (and one of the points of the Performing Arts Center story, page 11) that the poor and working people of San Francisco are not well served at all by their cultural establishment. ■



THE SAN FRANCISCO BAY GUARDIAN

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Note to Subscribers

As if to prove that it doesn't discriminate with lousy service, the same Postal Service that had trouble getting a crucial subpoena from Los Angeles to Washington also has trouble getting copies of the Guardian from San Francisco to Berkeley (or to the Haight, for that matter).

Which means we're having another spate of slow delivery problems. See Murphy's Flea Market, page 32 for details, and suggestions of how you can help speed things up, if you're willing.

Undercutting Downzoning

The SF Planning Commission added insult to injury when it wheeled out a rarely-used option, "discretionary review," after refusing the requests of some Buena Vista residents Feb. 7. The scenario of this case study of governmental deaf ears:

Armed with an 89-signature petition and 102 letters, Wesley Dawes, president of the Buena Vista Neighborhood Association, asked the Commission to rezone 12 lots on Roosevelt Way from R-4 (high density) to R-2 (low density). He had the backing, as well, of Planning Dept. Director Allan Jacobs, who said the downzoning would be "in keeping with the character of the neighborhood"—one and two-family homes.

Chief opponent was St. Joseph's Hospital, which owns four of the lots and plans to build housing for hospital employees at an unspecified future time. Hospital administrator Francis Gumerlock and architect Thomas Hsieh, say R-2 zoning would limit them to just eight units, while R-4 would allow 64. Also opposed: Francis M. Gelardi, who wants to build 32 apartment units on his four lots.

St. Joseph's presented no master plan for future development, nor did the Planning Commission press for any. With only a few vague statements about future development needs to back the request up, the Commission rejected the downzoning 6-1 on a motion presented by Hector E. Rueda (official of the elevator construction union) and seconded by realtor John Ritchie.

As a crumb to the neighborhood, Rueda pushed through a subsequent motion subjecting each developer of the Roosevelt Way lots to "discretionary review," which means the Planning Commission could turn down their building permit petitions.

But, as one Planning Department staffer noted, even if a developer was turned down, he could go to the Board of Permit Appeals, "which has been very lenient in this area," and have the decision overruled.

Small comfort then, to Dawes and the Buena Vista people, veterans of several unsuccessful battles against hospital land grabbers (St. Mary's, Franklin, UC Med Center). Dawes plans to go before the Supervisors, arguing the hospital must spell out its high density plans. St. Joseph's "might want to keep the R-4 zoning for future resale or leasing value," he speculates, adding that the hospital could expand any of its medical-related facilities under R-2, with a conditional use permit.

Mortimer Fleishhacker, lone Planning Commission dissenter, agreed that the Roosevelt Way lots deserve only low-density development. Criticizing St. Joseph's for not giving more "facts and figures on its development," he also called the discretionary review resolution one that should be used "only under extreme circumstances."

Footnote: Rueda said he moved to retain the high-density zoning for the charitable reason that he would "like to see more housing available for the young and low-income people, who now live two and three families to an apartment . . . A developer can offer lower rents if he builds 32 units than if he builds only eight."

But if low-rent apartments are planned for Roosevelt Way, that's the first mention anybody has made of it. And that includes Gelardi and St. Joseph's.

—Sanna Craig

Redeveloping Japantown Murals

Latest victims of Redevelopment's rampage through Japantown: A series of religious murals by black American artist Aaron Miller, painted on the walls of the tiny Organic Life Mission on Hemlock St. HUD says the building must go to make way for replacement housing and that it won't put up the \$50,000-125,000 to remove the murals, an "unauthorized expenditure."



Zoning for Integration

Under a court order to integrate public schools (K-10) by September, the School Board must now decide whether to modify existing zones or create new "non-contiguous" zones to improve the current situation, with nearly 40% of the elementary schools falling below racial guidelines.

Both plans now before the Integration Committee—which will report to the Board Feb. 26—involve substantial upheaval; according to the planning staff, an additional 3,500 students may have to be bused. Community people, meanwhile, criticize the committee for first encouraging input, then ignoring it. Critics say a third alternative—keeping present zones and reassigning the minimal number of students possible within each zone to balance each school—has not been taken seriously by the committee.

The full Board may still vote for a community-sponsored plan—but only if such a plan could provide its own statistical data, supporting its feasibility, or if there is substantial community pressure. Coming up: meeting of the committee, tentatively scheduled for Feb. 20 (but call the Board, 863-4680), then the full Board meeting, Rm. 30, 170 Fell St., Feb. 26, 4 pm.

—Ben Guterman

Political Action Calendar

By Ken McEldowney

Political alert:

*Dumbarton Bridge expansion finally comes to a head at the BCDC meeting on Feb. 21. If approved, 70 acres of the Bay and 76 acres of agricultural land will be lost. While the State Trans. Dept. has hinted at buying other salt ponds, returning them to marshland, it's still very iffy. Doubling the size of the bridge with added approaches will greatly increase car usage—at the height of concern over air pollution and gas shortages. Sups. Kopp and Feinstein sit on BCDC; call them at 558-3184 and urge a NO vote. Rm. 1194, State Bldg., 455 Golden Gate, 2 pm.

*After much stalling and false starts the SF Board of Education must decide on Feb. 26 exactly which integration plan for grades K-10 will be used in Fall, 1974. Should be a very lively meeting, 170 Fell St., 4 pm.

*Sup. Kopp's sweeping conflict of interest charter amendment comes up for a vote before the Supervisors Feb. 18. If approved (and then by the voters in June) it would prohibit city commissioners and board members from participating in firms doing business with the city. For a number of the supervisors to vote YES would mean cutting off some of the hands that feed them. City Hall, 2 pm.

*Trial of Yvonne Golden starts in City Hall, Feb. 25, 9 am in Dept. 15 on charges including inciting to riot. Police claim charges grew out of her demands that uniformed Nazis be removed from the Jan. 14 school board meeting, but community leaders say her continuing fight against racism and for quality education in city schools is the more likely reason. For more information (or to see how you can help) call 771-6300.

Feb. 15: Blacks in Politics, discussion with Willie Brown, Western Addition Library, 1550 Scott, 3:30 pm.

Feb. 15: Last ditch drive to get signatures to beat the Feb. 18 deadline for the Marijuana Initiative, call 563-5858 to help.

Feb. 16: Protest Luxor refusal to hire blacks or women as cab drivers, 673 Haight St., 10:30 am, 332-3130.

Feb. 16: San Quentin Six Defense Committee rally, Glide, 330 Ellis, 3:30

Feb. 17: Sino-Soviet conflict, a discussion of the historical roots and political basis, Franz Schurmann, Bethany, Sanchez/Clipper, 7:30 pm.

Feb. 20: Protest Cal. Blue Shield discrimination in employment. Sponsored by United Filipinos for Equal Employment. Fed. Bldg., 450 Golden Gate, noon, 431-4531.

Feb. 20: Sup. Kopp speaking on "Urban Ills," regular meeting, Richmond Environment Action, Anza School, 40 Vega St., 8 pm.

Feb. 21: Sup. Kopp's draft ordinance to prohibit discrimination in rental housing against families with children comes up for a hearing before the Planning, Housing & Dev. Comm. Rm. 228, City Hall, 2 pm.

Feb. 21: Special San Mateo Supervisors meeting on proposed transit district, state Assemblymen and special interest organizations scheduled to talk, San Mateo City Hall, 7:30 pm.

Feb. 21: Report on in-depth studies of SF Public Schools, conducted by the Sunset Parkside Education & Action Comm., Rm. 607, 126 Post St., 12:30 pm.

Feb. 23: Rep. Phil Burton's 10th Anniversary Party, with House Speaker Carl Albert, St. Francis Hotel, Union Square, 5 pm, \$50 per.

Feb. 23: Politics of Drugs Conference, Palo Alto Drug Collective, Tressider Union, Stanford, 11 am, 329-1740.

Feb. 23: "Salt of the Earth," film on Mexican American strike in a New Mexico zinc mine, 2323 Market, 7:30 & 9:30 pm, \$1.

Feb. 26: School Board final decision on integration for grades K-10, 170 Fell St., 4 pm.

Feb. 26: Palo Alto Finance and Public Works Committee to consider potentially exciting cable TV services. Lend your support, City Hall, 7:30 pm. 364-7777.

Feb. 26: Public Forum, "Tenants Do Have Rights" by Margo Skinner, PR director for Association for the Protection of Tenants, 553 Douglass St., 8 pm.

The Democrats Start the Jockeying

Small surprise that with seven candidates seeking votes—and three making it to the second ballot—Jerome Waldie couldn't get the 60% required for a California Democratic Council gubernatorial endorsement. Behind the scenes at the convention:

Between the first and second ballots, Willie Brown campaigned all over the floor, while keeping the SF delegation firmly behind Moretti—who Brown wants to replace as Speaker. William Matson Roth made lots of friends with an excellent, 3 am speech—and finished ahead of Alioto on the first ballot, finishing fourth with 102 votes (the mayor had 69). Alioto appeared to convince few, including his wife, with his protestations about a conversion to women's liberation.

Jerry Brown played a slow front-runner, with only about 17% of the first-ballot votes—and he and Alioto were

the only major candidates refusing to sign cards condemning PG&E's proposed rate increase. "Petitions aren't my bag," said the Secretary of State.

The convention itself endorsed the anti-increase campaign being conducted by Electricity and Gas for the People (E&GP), making it a high priority item—but final CDC endorsement depends on a candidate's willingness to support the E&GP position.

Meanwhile, in Bob Mendelsohn's unopposed race for the endorsement for State Controller, the only opposition came from native SF—where 20% of the 73 delegates voted not to endorse him. Finally, a motion to give CDC support to the Sears strikers and urging financial contributions never made it to the floor, going instead to the executive body—where any action will get less publicity.

—Ken McEldowney

Rehabilitation Snags

In its race to implement the Rehabilitation Assistance Program (RAP) approved by the voters last November, San Francisco is leaving many of the Haight's residents confused—and worried.

RAP is designed to take the place of the now dead Federally Assisted Code Enforcement (FACE) program; it will provide mandatory housing code enforcement and low-cost rehabilitation loans in designated neighborhoods of the city. In addition, it includes a provision for no-interest "hardship loans," relocation grants and rent controls on rehabilitated buildings. So far, so good. But:

*"Hardship loans" and relocation grants hinge on interest the city will earn on bank loans before the actual loan money goes to individual property owners. The city gets its money from the bank at the AA prime rate (now 4-4½%) and reinvests it at 8-9%—so there will be money for grants and hardship cases, but it will come in slowly.

*At the meetings for the Upper Ash-

bury, residents pointed out that, unlike FACE areas, the Haight is characterized by a high proportion of tenants living in units owned by absentee landlords. Demands on relocation funds, then, will be particularly high.

*While rent hikes will be limited to recovering the actual costs of repaying the rehab loans in the Haight, some 40% of the tenants are already paying more than 35% of their income for rent (compared to public housing projects, where rent is held at 25% of income). RAP has no provision for any form of rent supplement or subsidy similar to that provided for people displaced by the city's redevelopment.

*The Planning Department has had to rely on verbal explanations of the new program in their public meetings, since no easy-to-understand pamphlets have been prepared.

So why the rush? Why not wait until more details can be worked out? Two reasons: First the Bank of America's commitment to loan \$20 million to the

city for the program ends June 30. Second, the funds which pay building inspectors hired for the FACE program run out at the same time. Unless RAP is under way with its own requirements for building inspection, these inspectors will either be laid off or left with little to do.

RAP, despite some weaknesses (like giving a city guarantee to the Bank of America on a program it should be doing itself), is unquestionably far better than the normal process of demolition of older buildings, replacing them with more flimsy developments. But pushing a program like this through before it's completely worked out is a fine way to kill it.

The Planning Department is close to a recommendation on which two neighborhoods will kick off the RAP project (good guess: Upper Ashbury and Inner Richmond). But the final decision rests with the Supervisors—so there still remains time for community input.

—Ken McEldowney

Berkeley Racism: Under the Rug?

Berkeley has recently seen: Allegations of racism in the Police Dept.—made by eight minority officers; the admitted beating of a prisoner by a cop in the city jail and the still unexplained shooting of a Black Muslim by a Berkeley officer, outside city limits. Now, the Council may finally focus on one of the city's most explosive issues.

The officers charged, before some council members and the Model Cities Board, that the Department makes a practice of verbally degrading minority officers, that minorities get the worst beats, that some orders have been given to beat black prisoners, that women patrol officers get even more shabby treatment than minority cops and that intense pressure and excessive penalization goes to minority officers when they file inadequate reports.

All this might have stayed secret—until the beating and the shooting. Not only was the prisoner beaten, for example, but the officer who admitted responsibility was simply suspended for 15 days ("If a citizen had been found guilty of assault and battery like this, the penalty would have been much more severe," charged Councilwoman Loni Hancock).

Then came the Jan. 24 shooting, when white cops flagged down a Muslim delivery truck just outside city limits, got involved in a fracas nobody has fully explained and shot one of the men. More unsettling: the cops say they stopped the truck as part of an "ongoing investigation," which they have yet to disclose.

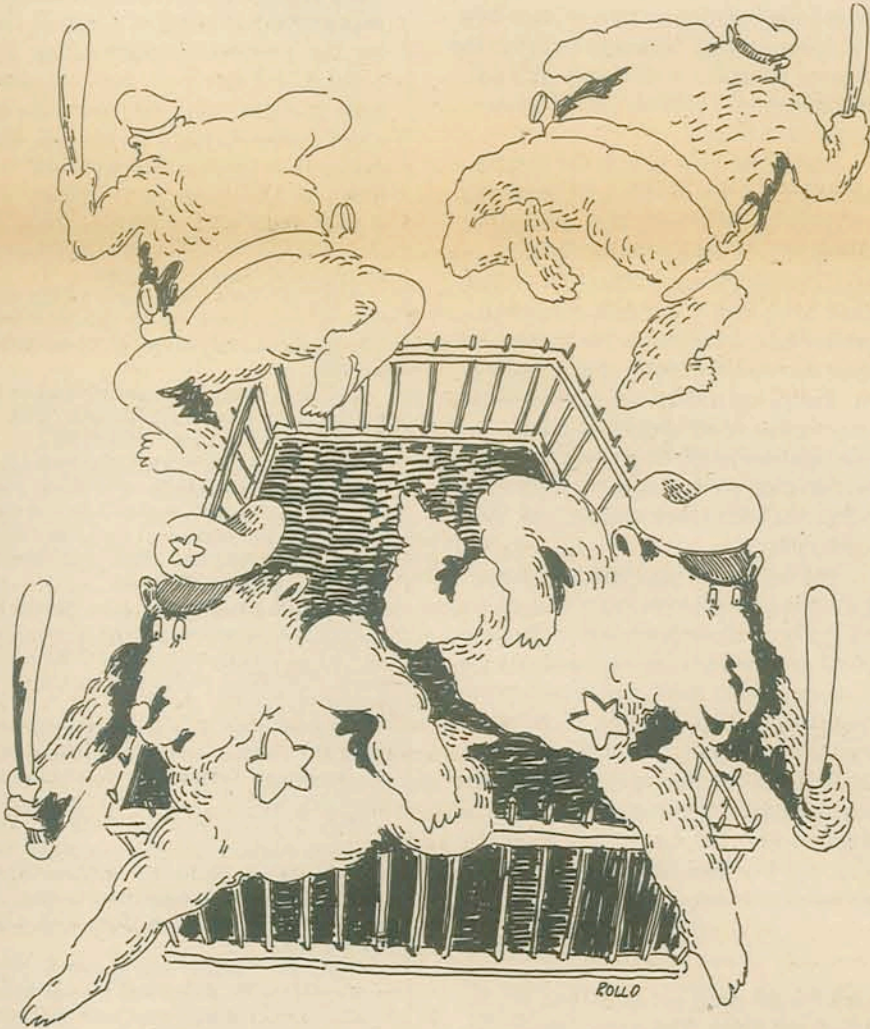
Meanwhile, the City Council seems unable to cope with the crisis, juggling the hot potato back and forth at a Feb. 5 meeting whose audience included nearly 100 Black Muslims. The basic dilemma: Which part of the bureaucracy could be trusted to get to the bottom of the charges?

The more radical members, Hancock, Kelley and Simmons, want the Police Review Commission to do it. But the moderates refused, saying they don't want to give too much authority to a group that includes no city officials.

After the shouting died down, the Council followed partisan lines, with the moderates pushing through a plan allowing Mayor Widener to appoint a committee of up to four Council members—his own choice—to investigate the charges. Watch to see if this kind of political solution solves the growing tension deep inside the city's structure . . .

—Bill Sokol

UC Police: Unbridled Power?



Berkeley has problems enough with its own police department—but, on the flanks, there's another jurisdictional issue: the University of California Police Dept. Though the UCPD has one-mile jurisdiction around the campus, it seems, the city has practically no control over its actions.

Berkeley's Police Review Commission (PRC) has no authority, nor does UCPD have a review board; one review board formed in 1969 was disbanded the same year, says UCPD chief William Beall, in part because the volume of complaints "overburdened" it.

When PRC made a remarkably unanimous recommendation that UC set up a civilian review board, the university created a Committee on Community-Police Relations (CCPR)—which includes two UCPD members and only handles complaints passed through a screening by Chanin and Vice-Chancellor Robert Kerley. Kerley, meanwhile, can veto any appointment to the CCPR, a power making the PRC apprehensive.

The PRC has recommended the city modify mutual aid pacts with UCPD, making them contingent on strong civilian review controls over the police; Kerley, apparently unconcerned, says "we'll wait and see what the City Council does." The council will act sometime after Feb. 19: but regardless of the decision, state law stipulates the one-mile jurisdiction—so that will remain, review panel or no.

—Dennis Maio

EAST BAY BUREAU

If you have news items, tips or political events in the East Bay, contact the Guardian bureau, c/o Joel Kotkin, 1740 Cedar St., Berk. 94703

Berkeley Housing Elitism

Finally, a unifying issue in Berkeley's fragmented politics: people from the right and the left are upset about policies suggested in a Berkeley Housing Committee report, "The People of Berkeley: A Proposed Population Policy." The policy would call for the city to take steps to *reduce* numbers of non-student youth and households headed by single women—while another proposed policy urges "a heightened intensity of effort" to encourage the "family style white population" to remain in Berkeley.

At 12 public meetings, a wide variety of civic neighborhood groups have objected to the goals and to possible enforcement tactics. Such tactics, according to Henry Pencoast, chairman of the Housing Committee, might include limiting non-student youth by having the University lease housing throughout the city, then rent it only to students.

Residents also criticized the report for failure to deal with the special problems of women and ignoring the existence of households headed by single men.

After review by the Planning Commission and City Council, the Housing Committee hopes the proposals will become part of the new Berkeley Master Plan: good reason for citizens to watch the revisions and reviews of the policies very carefully right now.

—Judy Pope

Disenfranchising the Poor

Once a tough independent unit under Percy Moore, Oakland's poverty agency has turned timid since the city took it over three years ago. Case in point:

Early this month, community action agency chairman Laurence Bolling "respectfully" told Mayor Reading and the City Council that city government was alienated from the people, particularly in the flatlands. All he was asking for, as it happens, was consumer education centers in the flatlands, "not as soap boxes for political advantage," but to help "those without power or money" survive the energy crisis by

extracting services from the city's bureaucratic maze.

Here's how they've "tried" it: "We had a police station out at 83rd Ave. and East 14th where we stationed a man specifically to become liaison in the neighborhood. That turned out to be a complete dud. After two or three months we simply had to close down because no one from the community was coming in.

"Maybe that was our fault. We didn't get the word around. There wasn't enough publicity."

—Harriet Ziskin

Splits in the Teachers Unions

March 1 is projected strike day for the Berkeley Federation of Teachers, claiming almost half Berkeley's public school teachers, if contract negotiations are not completed with the School Board and the Certified Employees Council (CEC)—a five member labor group composed of representatives from the BFT and the rival Berkeley Teachers Association. BFT officials say a strike vote now would receive majority support, forcing the schools to close.

More crucial is a possible split between the BFT and BTA, weakening a loose coalition of teachers, custodians and office workers. Because of (unpublished) differences with the Federation, on Feb. 4 the BTA announced it was leaving the negotiations; 24 hours later it was back in.

Feb. 4, when the Association returned, the AFL-CIO Oakland Central Labor Council granted strike sanction to the Federation. The same day, school and union officials said "progress" was being made on most major issues, including cost of living increases in salaries, rules governing the layoff of non-classroom personnel before classroom workers and limits to class size.

The real issue, though and probably basis of the union split, involves who will set the tone for union activity. The more activist BFT represents nearly half Berkeley's 800 teachers and favors reform within school administration, using tactics such as strikes. The BTA, affiliated with the conservative California Teachers Association, is considered afraid of a strike and nervous about BFT tactics and goals.

—Richard Hanson

Political Action Calendar

By Ken McEldowney

- East Bay/Marin political alert:
- *MTC must come to grips with its first large political decision when it takes up the proposed \$20 million Napa Bridge. Support from Napa appears almost overwhelming—though construction would put great pressure to double the width of feeder highways (and also appear to run counter to the stated aims of MTC). If it's turned down, there's an implied threat of the district losing the \$20 million altogether. Look for MTC to postpone a decision, 800 Madison, Oakl., Feb. 27, 9:45 am.
 - *After months of dickering, Sea Ranch submits its final compromise on how much it's willing to cut back development. Watch the North Central Coast Regional Conservation Commission to see how firm they stick to their stated aims of preserving the coastline, Petaluma City Hall, Post/English, Feb. 21, 7 pm.
 - Feb. 16: All-Day Prison Construction Moratorium Conf., alternatives to expanded prisons, North Peralta Comm. College, 5714 Grove St., Oakl., 9-5.
 - Feb. 19: City Council public hearing on Berk. police department mutual aid pacts and police review comm. report, City Hall, 7:30 pm.
 - Feb. 20: Film, "Campamento Nueva Havana," story of social change in a slum in Chile, discussion following, 2003 Life Sciences Bldg., UC Berk., 7:30 pm.
 - Feb. 20: Hearing to gather suggestions on how the state should spend \$90 million share of proposed parks bonds issue on the June ballot, State Bldg., 1111 Jackson St., Oakl., 1:30-5 pm.
 - Feb. 20: Bay Area Air Pollution Control District special workshop on requiring permits for projects that cause indirect air pollution, Campbell Hall, 70 Santa Rosa Ave., Saus., 1:30 pm.
 - Feb. 21: Special meeting to discuss issues related to women in proposed population plans for Berk., Womens Center, Bldg. T-9, Berk. campus, noon. (Bring lunch)
 - Feb. 23: Aid Famine Relief in Central Africa holding mass meeting to get aid for famine stricken Africans, Live Oak Park Rec. Hall, Shattuck/Berryman, Berk. 2 pm (845-2000)
 - Feb. 24: Bay Area Veterans of the Abraham Lincoln Brigade, benefit dinner for Spanish political prisoners and families. New York lawyer recently back from watching Spanish political trial will speak. \$7.50, call SF 648-4957, EB 525-7198, First Unitarian Church, 1 Lawson Rd., Kensington, 4 pm.
 - Feb. 27: Film, "Salt of the Earth," struggle of Mexican-American zinc miners in New Mexico, 2003 Life Sciences Bldg., UC Berk., 7:30 pm.
 - Feb. 28: Population Committee of the Berk. Planning Commission public hearings on future city population plans. Attend the hearing closest to your home: Cragmont School Cafe., 830 Regal Rd.; Columbus School Aud., 2211 Seventh St.; King Jr. H.S. Science Bldg., 1781 Rose St.; Le Conte School Aud., 2241 Russell St., 7 pm.■

VIETNAM

Interviews with the survivors

By Ying Kelley

American young men, their mothers and their friends, taxpayers, the general public, even the war-weary networks that brought it all into our living-rooms, act satisfied that Nixon has, indeed, ended the Viet Nam war.

Why, then, the continued news reports that turn up in the N. Y. Times or the Washington Post, telling of more deaths, more mutilations, more political prisoners in the year since the "truce" than in previous years?

This January, I was part of a five-person ad hoc committee which went to South Viet Nam for a first hand view of conditions there, one year after Henry Kissinger's cease-fire coup. What we found was a country emptied of the American troops—but more full than ever of the corruption, brutal repression and dictatorial rule of President Thieu's U.S.-supported regime.

We found U.S. officials, all the way up to Ambassador Graham Martin, who refused to help open doors to the prisons—denying, in the face of common knowledge, that Thieu has more than a handful of political prisoners at all.

We found American television reporters who said they have been *begging* their networks to take their stories about the level of atrocities continuing in Viet Nam—only to be told, curtly, by New York, to shut up and go away.

And we found more than 100 Vietnamese people who would talk to us, during the less than two weeks of our visit: students, religious leaders, political prisoners and ex-prisoners, opposition legislators, refugees, relatives of prisoners. Among the people we interviewed, in Saigon and in the provinces, there was incredible agreement not only about the fact of the repression but about details of prison treatment, the numbers of prisoners (between 100,000 and 200,000) and the basic fact that without the U.S. the Thieu regime would be gone instantly.

We were asked to understand the enormous danger our presence would mean for our Vietnamese contacts: why were they talking to Americans? Who were these Americans? This became particularly crucial once we talked with government officials and our interests became known. We were warned not to leave any private notes from interviews around, to assume that the telephones in the hotels were tapped, that the taxi drivers around the hotels might be agents and that some of the houses we wanted to visit were under surveillance.

Despite the risks, the people talked. What follows is the barest skimming of what they said.

Former Political Prisoner

Interview with a 26-year-old ex-political prisoner, released several months after the cease-fire:

"I was charged by the arresting police with working with the NLF. These were police from the civilian Special Branch. They wanted me to confess and I was beaten, chained and water poured in my nostrils and then had electric shocks for 10 days. This was in Gia Dinh prison (suburb of Saigon). I was tried in a military court and given a 'suspended sentence'—but instead of being released I was transferred to Chi Hoa prison (Saigon) for 1½ years, then to Con Son for 2½ years.

"My trial took half an hour.

"The prison director told me that if I would stop being active in the peace movement and not oppose American policy in Viet Nam, I would be released. I refused. I had been told earlier that on the suspended sentence I would be brought to Chi Hoa 'for the paper work' and then released, but when I refused the two conditions, I was not released.

"I was beaten at Chi Hoa because I was a political prisoner, not because they wanted information. The trustees were criminal prisoners and beat me for my watch, money and because I was a student and 'for the other side'. This with the approval or under the direction of the prison's Board of Directors.

"I have seen directors bring in goon squads of criminals and 'field combat police', under command of the



National Police. They carry M-16s and wear combat uniforms.

"I was kept in an 8'x12' room with ten other people. No light, no window, a thick wooden door with a piece of eye level glass, a cement floor. We were in this room day and night, there was no recreation. Three times a week we were allowed downstairs to bathe, this would take about 10 minutes. The bathing privilege would be denied if prisoners protested, because of shortened rice rations, for example.

"In Camp 7, the worst camp of eight in Con Son, we had a ration of two small bowls of rice a day and about an ounce of dried, salted, usually rotten fish. I ate like this for 2½ years; no vegetables, unhealthy water, no tea. Our water ration was a litre a day, for washing and drinking and it has been steadily reduced. When allowed out, we would catch grasshoppers, toads, snakes, eat grass.

"The beatings were worse in Camp 7 than at Chi Hoa. Trustees used hammers, iron bars, intravenous bottles left by the Americans. Anything they considered irritating would bring a beating: soft singing, talking while they napped, any request or complaint.

"Some protests were effective. Each time a prisoner died, the other prisoners would protest. Our basic approach was to shout or chant, in a coordinated way. Sometimes this would bring about some concessions, though the risks were, of course, great. These demonstrations were unanimous. When all 500 shouted together, this did intimidate the prison authority. Cell to cell in each section, then the whole section, then sections all together.

"Since my release, I have experienced a frightening loss of memory, TB, intestinal problems—and no job. Nobody will hire a man who has been a political prisoner."

American Ambassador

We delayed our meeting with Ambassador Graham Martin and other officials for fear lest, once they knew our mission, our movements would be watched more closely—and our contacts endangered. When we finally met with Martin, he was very annoyed, criticized our presence and the statements made in a Women for Peace letter we carried. Highlights of our conversation, which he laced with platitudes about 'free societies':

First, he argued that the existence of guerrilla activity in Viet Nam, far from a sign that the people dislike Thieu, was actually proof that Thieu's country is free: Only in a free society, the doublethink logic went, can guerrillas exist—not in places like China, Russia, North Viet Nam, etc.

When we asked about political prisoners: "Communist camp propaganda is the most pervasive, most efficient in 2,000 years." What about reports of 200,000 political prisoners in Thieu's jails? "The total prison population is 35,000"—and almost none, if any, are political prisoners. (Nobody outside of U.S. and Thieu officials agreed with this assessment.)

When we asked if, then, he could help us get into the prisons to verify this fact, Martin claimed he hadn't the power to influence the Saigon government.

We tried a different approach, talking of well-known political prisoners. Said Martin, sarcastically: "They also have a chapter in Saigon of the world-wide community of alienated intellectuals." What about the evidence, photographic and eyewitness, of the political prisons? "Those photos have all been doctored."

Martin would say no more about the political prisoner issue. As for the continued American involvement, he reached back into the Lyndon Johnson bag for his

reply: "Our past involvement implies an obligation that we cannot just pull out. This will have to be a Vietnamese decision."

In all, it was a frustrating—maddening—interview; this man, our representative in Viet Nam, gave us nothing but packaged answers which were contradicted by virtually all the Vietnamese people we talked with; and he gave us no cooperation in trying to discover the true state of affairs in that country. This one ray of hope in our talk, as far as Americans opposed to U. S. involvement are concerned, was one annoyed comment:

"American liberal reaction has been devastating to American policy here in Viet Nam."

American Prison Expert

Another member of our group was John Boone, whose expertise is prisons: He is a former Corrections Commissioner of Massachusetts. Some extracts from his reactions, written for "American Reports," the newspaper of Clergy and Laity Concerned:

"As black as I am, three women prisoners treated me as a Great White Father in Viet Nam. When I visited them in the prison wing of a hospital, they begged their doctor to ask me to bring pressure to bear upon the government of Viet Nam to let them go free. . .

"While in Viet Nam, we saw the reality of tremendous repression and antagonism between the people and the government. But as far as the U.S. officials there are concerned, there aren't any problems.

"While in Viet Nam, I experienced such frustration over the attitude of my government, particularly in our contact with the American Embassy, that I was at a loss to describe my feelings. When I finally came upon an appropriate description, it was made by no less an authority than a senior American official in Saigon. A reporter tried to pin him down on the approximate number of AWOL American soldiers in Viet Nam and he answered: 'It's like trying to nail jello to the wall.'

"Having made morning reports in the U. S. Army for two years myself, I know that one thing the military process can do well is keep up with the status of American soldiers. . .

"Trying to get assistance from the Embassy to arrange conferences with Vietnamese officials and visits to prisons was like trying to nail jello to the wall. . .

"Yet. . . I have been convinced through these discussions [with Vietnamese people during the trip] that the criminal justice system exists to support a tyrannical government afraid to extend democratic freedom to its people; just as Southern planters after reconstruction misused the 13th Amendment and relegated many black men to criminal status. . .

"It is clear that there are now 100,000-200,000 political prisoners in South Viet Nam. Yet Ambassador Martin told us there is a total of 35,000 in Thieu's Viet Nam now and that he couldn't find any that were really political prisoners, although he supposed there might be a few.

"But I sat in a military court for half a day and witnessed the trial of 19 persons, 10 of whom were charged with cooperating and collaborating with the NLF. They had already been in prison for up to two years. They were all convicted in trials of less than five minutes, on Jan. 15, 1974, for actions specifically permitted by the Paris Agreements. These trials take place six times a day, every day. . .

"What did the people under Saigon's rule want us to do? Again and again, they pleaded with us—don't give us aid, don't give us money to continue waging war. Just make President Thieu abide by the Peace Agreement, especially Article 11 which provides for freedom of expression, freedom of movement and other basic rights."

Opposition Legislators

Senator Vu Van Mau, Foreign Minister under President Ngo Dinh Diem, is now Opposition leader in the Senate of South Viet Nam. He comes from Hanoi, where he taught at the University of Hanoi; left there to come to Saigon in 1954. We began by asking his views on the effectiveness of the cease-fire and Paris Agreements and what could be done about political prisoners:

"Thieu wants to create a climate of war; his statement that there will be more war and no election is a confrontational move. And the ICCS cannot control

Continued on next page

"The political prisoners are not people who threatened the safety of the state, nor communists, but people who worked for democracy, or people who protested the corruption. . ."

Continued from previous page

matters, does not have the means to limit the war.

"Thieu's claim that there are no political prisoners is ridiculous. There's no exact number known on the prisoners, but the number is very great. Many groups are included: Buddhists, students, people accused of relations with communists. The decision to imprison specific individuals are made by the National Security Commission or the Provincial Security Commission. These are administrative decisions, not judicial. Very often, there is no trial. . .

"In 1972, there was a Buddhist and Christian Coalition of senators who asked to see some of the political prisoners. This was granted. We were allowed to see them—at a distance of 100 meters.

"This is a military regime—and the main responsibility lies with America. Mr. Thieu depends on Mr. Nixon. People will return to the land, and the cities will no longer be the problems they are now. The Vietnamese soil remains rich; craterization and defoliation have hurt, but the land is still productive."

Interviews with Deputies Ho Ngoc Nhuan and Ly Truong Tran, from Viet Nam's lower house, the House of Deputies. They are both part of the Opposition, comprised of the 'People-Socialist' bloc and the 'Nationalism' bloc, for a total of 38 out of the 156 Deputies.

Nhuan: "The programs of our bloc (People-Socialist) include a real cease-fire and demobilization, since the present army of 1,100,000 fouls the economy. . . This payroll only enriches certain generals. Central Command itself admits that at any one time, there is 50% missing, or 55,000 troops. And local commanders are not allowed to give figures on desertions to Central Command.

"Perhaps the NLF is violating the cease-fire. But it is to the interest of the Saigon government to violate the Agreements, not the NLF. . . I am interested in the Reconciliation policy of the Agreements. We believe that North Viet Nam wants peace.

"In a recent speech, Thieu said that even if the war is over, 'our interests, our goals, our skin are different.'

By this speech, I don't think he considers himself a Vietnamese. Between the people of Viet Nam, reconciliation is easy. . .

"Some of us [of the opposition] are in jail, some are in exile. Thieu doesn't want this opposition but the U. S., Nixon, wants the appearance of democracy."

Tran: "The economic situation has reached a traumatic point. In the countryside, where people have lived for years, they have seen 15 or 16 governments in the last 50 years. Before, Viet Nam was a country of great energy; our rice fed France, Japan and China. Now we have to beg for rice. In all the colonial period, our situation has never been so desperate.

"Viet Nam has the potential for rice, coal, oil, minerals, sand, fishing and an ideal porting situation in terms of Hong Kong and the rest of Asia. Thieu is not an economist, but a militarist, he sells Viet Nam's resources to line his own pockets.

"People have not been able to rebel because of two elements: first, there are communist opportunists, as in 1945; and second, though it would only take one battalion to manage a coup in Saigon, after the coup the new government has to be acceptable to Nixon—and Nixon supports only Thieu.

Nhuan, speaking on political prisoners: "The political prisoners are not people who threatened the safety of the state, nor communists, but people who worked for democracy, or people who protested the corruption of a provincial administrator. Before the cease-fire, the common charge against political prisoners was 'communist.' Now, it is 'smuggler,' 'association with malefactors' and other criminal offences."

On the economic situation: "There is no real system of taxes here, no table. If the government needs X number of piasters, it collects them. As in many other countries, the rich find it easier to avoid taxes than the poor: 778 people (generals, ministers, businessmen, senators) have not paid any taxes. Thieu promised that if elected, he would collect these taxes—accumulated for four years—and it would have amounted to one half the annual national budget.

"These top guys can import goods and avoid customs (which is 100 to 150%) by signing promissory notes on taxes which are never paid."

On his political aims: "We have to demonstrate to Nixon and to the people that not everyone is duped

and subject to the power of their strategy, the pressure and the money of Nixon and Thieu.

"Now Thieu is running scared. One example: he introduced the bill on constitutional change just before Tet, when most people are privately engaged and the press on vacation. He also increased the police and military guards. . .

"Yesterday [mid-January], Big Minh had a meeting about a coalition of students', women's, workers', religious and other groups. All the opposition members attended; we gathered to work together in a spirit of reconciliation. Some felt that Big Minh should lead a coalition bloc to oppose Thieu; he opposed this because it would only work superficially. . .

"The main point was: not to oppose or fight for a particular system, but to support every move which brings about reconciliation. His speech appeared moderate, but was actually opposed to Thieu's regime. The danger is that Thieu's response has always been repression—and this will continue."

Vietnamese Economist

Interview with a Vietnamese economist familiar with Catholic relief services, and a social worker involved in consumer co-operatives. Since they work closely together, I'm referring to their individual statements as a joint one:

"We are very interested in stopping much of the foreign aid that comes to Viet Nam through the different Catholic and Protestant relief services. Much of their work and their distribution is done with overt political pressure.

"We should also tell you about the U. S. Commodity Import Program. In Fiscal Year 69/70, Thieu's government imported \$750 million worth of goods. Of these, 80% were under CIP.

"In FY 72/73, there were \$600 million in imports, with just \$15 million in export earnings, indicating the dependence of Thieu's government on American aid for survival.

"In 1968, if you were clever about manipulating the black market on exchanges between dollars and piasters, you could buy a Honda for a little under \$100. This

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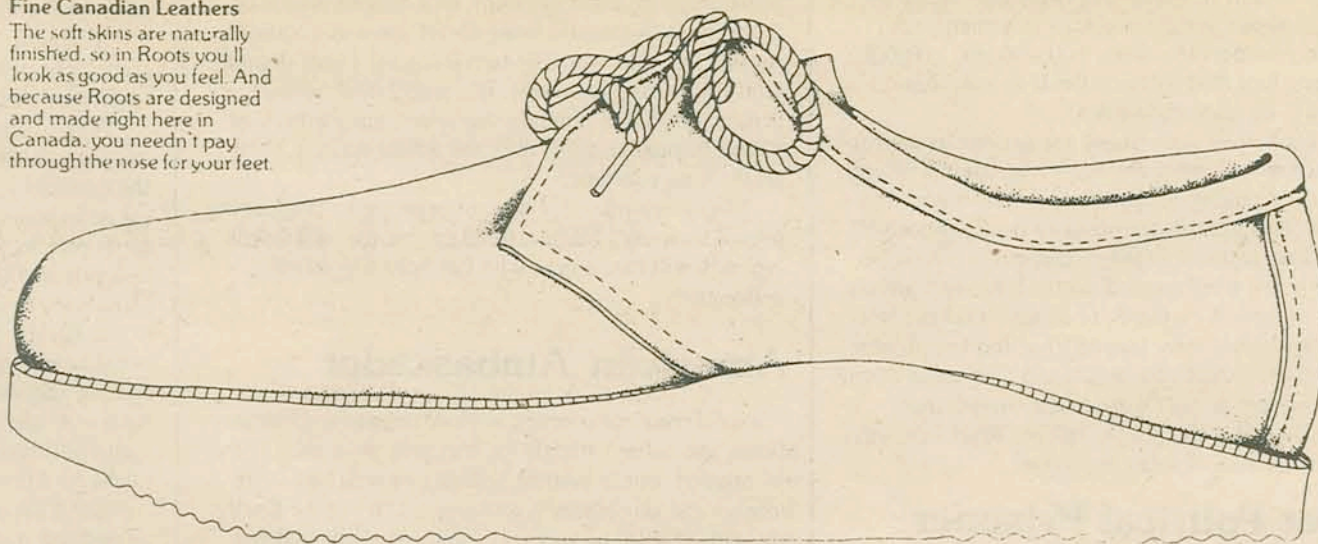


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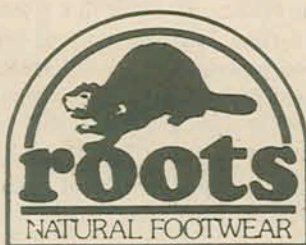
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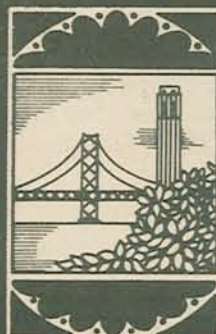


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“One-third of the Vietnamese population has been made refugees to drain the countryside, in order to remove the agricultural base of the NLF/PRG.”

solved several problems for Thieu: 1) he needed the cash; 2) it helped with the mass transportation problem (since public transportation was subject to terrorism) and 3) it attracted people to the cities by bribing them with the Hondas (and tv's, refrigerators, etc)—and the cities were much easier to control than the countryside. . .

“One-third of the Vietnamese population has been made refugees to drain the countryside, in order to remove the agricultural base of the NLF/PRG. The CIP was one of the incentives to draw in the rural population who could not be herded into camps.

“Now, there are about 600,000 refugees in camps; and these camps are placed in strategic locations. For example, the placement of four camps: 1) Kien Phong, situated as a border block against Cambodia, where the Khmer Rouge are strong. 2) Phuoc Tuy, for protection of a road leading to an important port. 3) Binh Tuy, protection of National Road 1. 4) Ninh Phuan, near a planned industrial park for Cam Ranh Bay, providing cheap labor for foreign investment.

“The Japanese, for example, are presently very interested in the high quality Vietnamese silicon, also shrimping and fishing. America and Canada are part of the ‘seven sisters’ combining to develop offshore drilling.”

Inside a Refugee Camp

Travelling from Saigon to the refugee camp at Binh Tuy, a province about 70 miles from the city, we passed village after village huddled against the road. These were the ‘Back to Village’ settlements, ostensibly to allow farmers and their families to return to their own farms. In practice, these families were brought close to their farms but not allowed to live on them: since much of the area is under PRG control at night, Thieu insists the farmers live along the main road, which his army controls by sheer military force. The farmers must get permission each day, from the local hamlet or village chief, to go farm the land.

To further prevent possible defections to the PRG/NLF, each family must have an identity card, with the family pictured against a background of either Thieu's picture or the South Vietnamese flag. Periodically,

family members are checked to be sure they match the photograph. If any missing members cannot be accounted for, the rest of the family is hostage—which can mean beatings and imprisonment along with confiscation of land and personal belongings.

If any family member leaves for a ‘secure’ (i.e., Saigon controlled) city, they must arrange to have their picture crossed off the picture, then signed by the local provincial chief. The papers are then forwarded to the city, and if the person does not arrive, the family can be held hostage.

The main road in Binh Tuy has regular refugee settlements along either side, mostly camps with the ‘long houses,’ holding about 10 families each. The camp's director told us the camp population was some 11,400 people; walking around, we observed a large billboard telling of allotments of land, rice, poultry and funds for the families.

But even the meager stated allotments rarely appeared, according to refugees we talked with; one man reported he had received nothing except the rice and his house—a grass hut, about 8' x 10', with a bed, table, two stools and a screened off cooking area. He had a wife and three children.

He was promised one or two hectares of land, but said he was worried about farming it since the area had not yet been cleared of mines. An intriguing aspect of refugee-camp politics: We saw some of the men with machine tools cutting the trees and learned they were (or converted to be) Catholics, since a local priest provided the power saw and petrol. Buddhists received no such help, nor the income from the felled trees.

Other families told similar stories. One family, resettled for four months, had no seed, no assigned farm land, only enough rice for six weeks—and no crop to exchange for more rice. They thought sweet potatoes would be the only cash/eating crop they could raise, because of the poor quality of the soil in the area.

Relatives of Prisoners

I and another member of our group met with a group of eight relatives of present prisoners. Since the size of the group and the topic were both highly illegal,

we met in a room that faced an internal courtyard and closed the windows, drawing the curtains.

There was a great deal of consistency between the details of capture, interrogation, imprisonment, lack of notification of family on the prisoners' location, transfers from place to place, delays in the military court trial (sometimes 1½ years after capture) and the starvation, mistreatment and absence of medical care.

In all the interviews with ex-prisoners and relatives of prisoners, the word used was ‘capture,’ not ‘arrest.’ When I finally asked why, I was told (with surprised looks) that of course ‘arrest’ is an act defined by some laws; ‘capture’ is not, and the way the political prisoners have been taken was without legal protections.

One of the relatives told us: “My son was arrested in May of 1972. He was appealing for peace; he was a student, captured in the country, moved to Tan Hiep prison, from there to Con Son (island prison), to Chi Hoa and back to Tan Hiep. He has never had a trial and is still in prison. I know he is in Camp G, where people are severely beaten. Six of the prisoners were so hurt that they were put into a hospital prison ward, which is how the story came to me.”

(The prisoners in Camp G, the stories drifted out, were not allowed to wear their own clothing; they were forced to wear the clothes of lepers and TB patients. When news of the Paris accords filtered in, the prisoners asked that they be either returned home or sent to the PRG (—which is when severe repression began. Trustees, prisoners with criminal charges, rewarded for suppressing political prisoners, shot US-made tear gas into the cells, later handcuffed and beat the prisoners.)

The prisoner's mother continues: “After my son's disappearance, which I later learned was imprisonment, the police came to my house and captured my 24-year-old daughter. I asked them why; they said they wanted to ‘borrow her for questioning for a few days.’ My daughter participated in peace demonstrations.

“Another of my children, a high school student, does not dare to stay at home. My daughter was beaten with a truncheon and had soapy water poured down her mouth and nose; this torture continued for a day and night. She was charged with ‘disturbing the peace,’ no trial was ever held. I received this information from people who knew, or knew of, my daughter.” ■

“The San Francisco Bay Guardian has consistently proved to be an industry leader in trying to come to grips with the extraordinary demands consumers are placing on their news media.”*

~Frank Pollock, Editor of “Media and Consumer”

writing about the All-American Hamburger Test in the December, 1973 issue of the Quill, the magazine of the Society of Professional Journalists.

Frank Pollock wrote that the Guardian had to consider several major risks in deciding to join six other news organizations throughout the country to do the National Hamburger Test. (See Vol. 8 No. 2). Among the risks, he said, were:

►A costly and complicated story fraught with libelous considerations. (Note: the laboratory tests alone cost more than \$600 to take 30 samples from 15 major supermarkets.)

►A no-nonsense story that might adversely affect the business of some local merchants. If a store's samples proved to be rotten, Pollock wrote, the Guardian was prepared to say so, and did, just as it said the meat was excellent when that proved to be the case.

►Above all, a story that would very much offend

one of the most powerful and pampered of advertising interests: the supermarkets.

Pollock was absolutely right about the risks. For example, the Chicago Daily News, which held the exclusive rights to the results of WTTW-TV's test in Chicago, backed off near press time. It did not identify the supermarkets sampled even though its headline said “dangerously high bacteria counts” had been found in them.

The reason: the Daily News was “afraid of losing advertising,” the Daily News' own consumer writer, Karen Hasman, told the Chicago Journalism Review.

Significantly, not one Bay Area news organization listed the stores and the results of the Guardian survey. And not one did a survey of its own even though the Guardian showed 29 of 30 samples flunked the bacteria tests.

We take these kinds of risks on almost every consumer story we do, as well as many of our Flea Market items. PG&E gets mad when we talk about public power and the Raker Act. (And you don't see another news organization in town willing to tackle this consumer scandal.)

The Bar Association gets mad when we talk about high legal fees (Vol. 6 No. 12). The phone company gets mad when we tell you about their 14-day-or-else policy (Vol. 8 No. 7). The AG gets mad when we criticize his consumer protection policies (Vol. 8 No. 5). The Ex and Chron distribution people get mad when we criticize their retroactive billing policies (Vol. 7 No. 3, Vol. 8 No. 8). The SF nursing home operators get mad when we name the homes with bad

inspection records (Vol. 7 No. 5). The supermarkets get mad when we list 55 of 58 in SF, with address and all specifics, for shortweighting meat (Vol. 7 No. 9). The drugstores get mad when we compare their prescription prices (Vol. 7 No. 1). The liquor industry gets mad when we list their “specials” from their secret “bin book.” (Vol. 8 No. 5)

Naming names and laying out the story on behalf of the consumer often makes the guy mad on the other end.

But we do consumer reporting like this because we feel it helps the consumer get a better deal. And because it provides lots of sunlight, the best form of regulation for the marketplace. And because consumer reporting is news.



The Guardian was the only West Coast newspaper chosen for the first national meat test, conducted by Media & Consumer, a consumer publication affiliated with Consumer Reports. The others were WBZ-TV in Boston, WTTW-TV in Chicago, the Daily News in Dayton, Ohio, the Courier-Journal in Louisville, Kentucky, the Bulletin in Philadelphia and the Times in St. Petersburg, Florida.

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February Features

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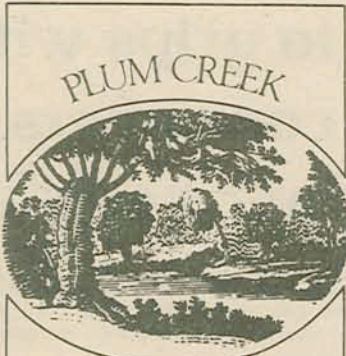
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San Francisco's Media Monopoly

In Washington, it's making news in the courts, news in the FCC and news in Congress.
In San Francisco, there's a news blackout.

by Stephen R. Barnett

Eds. note: Stephen Barnett is a professor of law at Boalt Hall, UC Berkeley. He is also counsel for The Guardian in its suit to break up the joint-operating agreement between the Chronicle and Examiner.

Don't expect to read about it in the Chronicle or Examiner. Don't expect to hear about it from those pretty news fellows at KRON-TV—the ones smiling out from the huge ads in the Chronicle and Examiner, ads that would cost \$3,700-\$7,300 each to anyone who really had to pay for them (instead of just shifting coins from one corporate pocket to another). Don't count on getting a whiff of the story from the other local media either.

But San Francisco's media monopoly is under attack again on several fronts (besides The Guardian's suit to break up the Chronicle-Examiner merger). There's action in court, at the FCC and in Congress, as the Chronicle Publishing Co. fights to keep its grip on local news media from being pried open by sinister forces like the U. S. Justice Department. And there's more action to come, especially this fall when the Chronicle's license for KRON-TV comes up for renewal.

The only place there isn't action is in the local media. As I. F. Stone says, "Better that the public shouldn't know."

One threat to the KRON license springs from the recent challenge by the Justice Department to similar combined ownerships of daily newspapers and TV stations in other cities. Justice began, on Jan. 2, by formally asking the FCC not to renew the TV licenses held by the dailies in Des Moines and St. Louis. It indicated it plans to make the same move elsewhere.

The Chronicle reported the Justice action by running six paragraphs of the UPI dispatch, at the bottom of page 12. Then it dropped the story. Though it takes the news services of both the New York Times and the Washington Post, the Chronicle never mentioned, as both those papers did, that one of the most likely targets for Justice to attack in other cities is the Chronicle's ownership of KRON-TV.

In fact, KRON is near the front of the target line, with its license coming up for renewal Dec. 1. The pattern of media control in San Francisco, moreover, is much like the one Justice attacked in St. Louis. There too, as Justice specifically noted, the two dailies—Pulitzer's Post-Dispatch and Newhouse's Globe-Democrat—have economically merged in a "joint-operating agreement" that creates a newspaper monopoly. (In St. Louis, it's both papers, not just one, that have a TV license to boot.)

WASHINGTON POST: SETTING AN EXAMPLE

While the Chronicle couldn't drop the story fast enough, the Washington Post—which also has a TV license in jeopardy from the Justice action and which has earned a lot more enmity from the Nixon Administration than the Chronicle has—followed up with three lengthy pieces of original reporting. These demonstrated—against the Post's own interest—that the move by Justice was not politically motivated, but sprang from staff lawyers' concern over media monopoly. The Chronicle didn't carry a word of any of these stories, much less produce anything of its own. (Where the publisher's interests are concerned, there's no such thing as a local angle.)

Meanwhile, Hearst's Examiner, that "independent and competitive" news source, likewise carried an initial wire story—which didn't mention the Chronicle-KRON combination—and then drew the curtain. (Besides being solicitous of its merger partner, Hearst has a newspaper-TV combination of its own, in Baltimore.)

While Chronicle editors and reporters are looking the other way, it doesn't follow that its lawyers, lobbyists and owners are. It's not likely that they're waiting passively for Dec. 1 to roll around. Along with the rest of the broadcast industry's lobbying force, they're doubtless pushing Congress for passage of the broadcasters' license-renewal bill, now before the House Communications Subcommittee. This would knock out Justice's move and would prevent Justice or anyone else from ever challenging renewal of a broadcast license on the ground of media monopoly.

That might be O.K. if the FCC would move against the monopolies. It could let them sell or trade their broadcast licenses—not lose them outright—and still produce a little media diversity for cities like San Fran-

cisco. But the FCC, especially since the departure of Nicholas Johnson, is dominated by broadcasters and unwilling to do anything they oppose.

The upcoming renewal time for KRON would be interesting even apart from the prospect of a Justice Department challenge. For the first time since 1965, it may be possible this year—as it's supposed to be every three years—for someone to file a competing application for the channel-four license. Because renewal of the license was challenged in 1968 by former Chronicle employees Al Kihn and Blanche Streeter, and because the FCC held a hearing on their charges and didn't rule in KRON's favor until May of 1973, the station was protected all that time from the threat of a competing



application. Exploiting this strange rule to the hilt, KRON didn't even file a renewal application in 1971.

With its license finally renewed by the FCC, the station this year should no longer enjoy such immunity. And a competing applicant, if there is one, could get some help from the case brought by Kihn and Streeter. Even the FCC majority, while voting to renew the license, declared that the Chronicle's unleashing of private detectives to pry into Kihn and Streeter's private lives, after they wrote the FCC to complain about the station, "reflects adversely on KRON-TV...."

In fact, though you wouldn't know it from the local media, KRON is not yet home free with the 1968 renewal. Kihn and Streeter, represented by Attorney Charles Cline Moore of San Francisco and the Citizens Communications Center of Washington, have appealed the FCC's ruling, and the case is pending in the Federal Court of Appeals in Washington. Briefs of KRON and the FCC are due to be filed this month. Kihn and Streeter are citing, among other things, the lengthy dissent of FCC Commissioner Nicholas Johnson, who called the renewal of KRON's license "by all odds one of the [FCC's] most outrageous decisions to date." (See Guardian of 5/24/73 for Johnson dissent.)

Though the appeal hasn't been reported in the Chronicle or Examiner, readers of the Washington Post are better off. On Jan. 20 the Post reported that the Citizens Communications Center has been seeking Justice Department intervention in the case—which, if it happened, would be a serious blow to KRON's chances.

It's rumored, meanwhile, that KRON may seek to use the appeal to its own advantage—as a way of getting immunity from a competing application again this year. Just as KRON refused to file for renewal in 1971 on the ground that the 1968 case was still pending before the FCC, it may refuse again this year, arguing now that the case is still pending in court. Thus competition would be shut out once more. But it doesn't seem likely that KRON can get away with this ploy, even at the compliant FCC.

On another front, the Chronicle is fighting to retain control of its cable-TV interests in the Bay Area, including CATV systems in Concord, South San Francisco and other parts of San Mateo and Contra Costa counties. The Chronicle also had a cable franchise for San Francisco, which it got from the Supervisors in 1966 and never lifted a finger to develop. It gave the franchise back to the city in April of 1973, just as a Supervisors' committee was beginning hearings on the subject.)

As a small step toward limiting media monopoly, the FCC has ruled that owners of TV stations can't own cable-TV systems in the same area. If they already do, they're required to sell off the systems (or the TV stations) by August of 1975. But the FCC then backtracked (thanks to a phalanx of pro-industry appointments by President Nixon), and said it would consider waiving the rule for owners of TV-CATV combinations who can show "financial hardship" or some other good reason why they should be exempted from the divestiture requirement.

Sure enough, the Chronicle has applied for such a waiver (along with Gill Industries of San Jose, McClatchy of Sacramento and more than 60 other media barons around the country). In its 73-page petition filed with the FCC last May, the Chronicle asserts, for example, that there's no problem of media concentration in South San Francisco because residents there "can choose among 73 to 74 broadcast stations," including "15 television stations" and "58 to 59" radio stations.

Touting the value of its local ownership, the Chronicle states that publisher Charles Thieriot "lives in Hillsborough in San Mateo County" and "has been active in Bay Area community affairs all his life." Thus, "if there is a need for local authorities to discuss community problems... they know that Mr. Thieriot is knowledgeable about their problems, understands what they are talking about, and will be responsive to their suggestions."

The Chronicle goes on to whine about the "financial loss from forced divestiture"—even though there would be a tax break eliminating any capital gains tax on the sale or exchange of the cable systems.

In support of its plea, the Chronicle produced testimonials it solicited from the mayor, city manager and city attorney of Concord, two councilmen and the city attorney of South San Francisco and the San Mateo County Supervisors.

What the Chronicle/KRON didn't do and neither did the FCC, was let the rest of the Bay Area public know what was going on. Since the filing of the waiver request wasn't reported in the Chronicle (or the Examiner), and wasn't otherwise announced, there was no way for residents of Concord, South San Francisco and the rest of the Bay Area to learn about it so they could tell the FCC, if they were so inclined, that not everyone here thinks the Chronicle ought to keep and increase its monopoly power.

One party that did hear about the waiver request and doesn't think it's such a good thing, is the Justice Department. In a brief filed with the FCC last August, Justice opposed the waiver. It said, "At present, Chronicle's media holdings are the most extensive in the San Francisco-Oakland area, producing severe concentration of control of the media in that market. Notwithstanding, Chronicle requests a special waiver to continue and even strengthen its market dominance...."

THE CASE FOR DIVESTITURE

Justice added, "For advertisers using the CATV's service, divestiture cannot but provide competitive relief from being obliged to deal with yet another unit in the Examiner-Chronicle-KRON-TV-FM advertising conglomerate. We see no way waiver can be granted to Chronicle without flouting..." the FCC's rule.

Again, no word of the Justice Department filing has appeared in the Chronicle or the Examiner—or in any other local media.

Despite Justice's opposition, the Chronicle's bid for a waiver currently hangs in the balance at the FCC. According to the trade journals, the commission took a vote in December and was split 3 to 3 on the issue. Two FCC seats are now vacant, but as Nixon continues to replace Democrats with pro-industry pseudo-Democrats, it's likely that the Chronicle and its allies will soon have an FCC majority even for positions as outrageous as this one.

Still, the media barons aren't putting all their eggs in any one basket. While pressing the FCC to waive its rule on TV-CATV cross-ownership, they're also arguing in court that the rule is unconstitutional. So says the Chronicle along with Gill Industries of San Jose (owner of the only VHF station there, KNTV, and the only cable system), McClatchy of Sacramento and Newhouse of various places. And the Justice Department has come into this case too, with a brief filed Jan. 10, opposing the effort by the Chronicle and the others to protect their media monopolies.

The case is right here in San Francisco, in the Federal Court of Appeals for the Ninth Circuit. But it hasn't been mentioned, of course, in the local media.

Watch the Chronicle for further developments. ■

DIPTI NIVAS

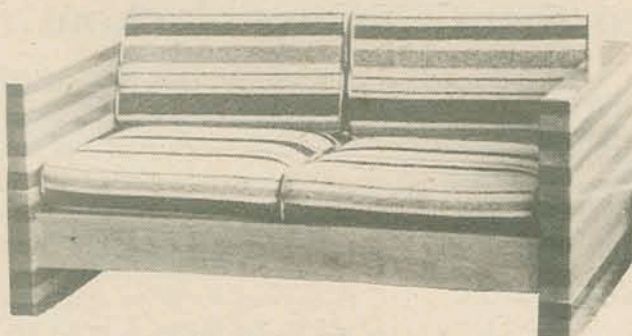
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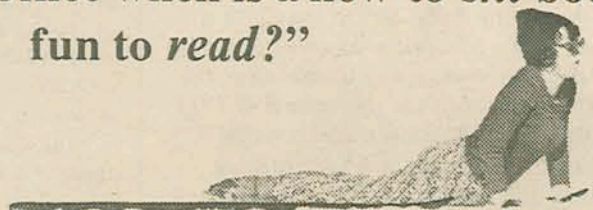
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By Katy Butler

"These people [opponents of Performing Arts Center] want the money for themselves, for their own projects. Use the money that way and it's spent and gone forever. We have a vision of greatness. . . World famous performances in surroundings where greatness is appreciated. . . we are not interested in subsidizing those who have not achieved greatness."

—Samuel Stewart, President
Sponsors of SF Performing
Arts Center

Latest word on the Alioto/Zellerbach inspired Performing Arts Center (Guardian, 5/9/73), a cultural candlestick that could cost up to \$50 million—and hurt the arts. Backers have been quiet, but busy since last year's outcry over plans to demolish 400 units of low-income housing and the edifice continues to creep through the bureaucracy.

Changes currently in the works include a separate building for opera storage and rehearsals, by itself on vacant land at the original Franklin St. site (perhaps making the PAC itself smaller). Possibly, the mammoth 1,175 space parking garage will be scaled down—but the garage is still to be built, evicting 170 families.

Meanwhile, as Lee Wakefield reported in the SF Progress, the backers' original letter of intent on the project, quietly circulated late last year, proposed the following fiscal sleight of hand:

First, SF gives Sponsors two entire city blocks for 45 years, rent free. (The city would have to pay market value for the land after families are relocated and buildings demolished.) Next, SF turns around, leases back less than half the land for 45 years—for about \$14 million. The city ostensibly will get its rent money from the parking garage Sponsors will build, but projected parking garage profits have a way of vanishing with the fog. Any profits above the \$14 million don't go to the city, the Center's patron, they go to the Center. Losses, though, are referred to the city and paid from taxes.

SF also pays for the parking corporation's operating expenses and taxes, projected at about \$10,000 a year. In return for all this, Sponsors will sell revenue bonds (5 ¾%, tax free) to finance the garage.

New site being proposed for the PAC itself: a slightly larger spot on Marshall Square, next to the library, currently occupied by the Planning Department. Architect Pietro Belluschi is working up drawings to blend the Center in with the new-Washingtonian splendor of the surrounding Civic Center buildings. Sam Stewart, head

of Sponsors, says the PAC would "square off one of the most beautiful civic centers in the world."

In more practical terms, from the backers' point of view, the new site would cancel eviction of about 230 of 400 families at the original site, muffling opposition. And since the city already owns Marshall Square, no purchase would be required—better concealing SF's hidden subsidy.

The Performing Arts Center: Subsidy for the Rich

When Alioto and the Sponsors talk of the costs of the Performing Arts Center, they normally just refer to basic construction—which leaves out much of the story, and the aggregate cost to the taxpayer. Some of the other ways the city and federal government will be subsidizing the well-off people who can afford Arts Center tickets:

I. Redevelopment (Paid by Federal Government)

Relocation subsidies (\$4000 each, 170 families)	\$ 680,000
Moving allowance (\$400/family)	68,000
Staff costs (est.)	68,000
Land costs (est.)	1,215,000
Building demolition (est.)	87,500

TOTAL \$2,088,500

II. San Francisco Subsidies

Land purchase from Redevelopment (est.)	\$500,000
45-yr. lease, State property under freeway (est.)	1,359,922
Revenue sharing for Center (can be rescinded)	5,000,000
45-yr. loss of income, Marshall Square parking lot (now leased at approx. \$33,000/yr.)	1,385,000

TOTAL \$8,044,922

III. Question marks: Costs are still not known for garage deficits, Center deficits, Opera House auxiliary building (land and construction), lawsuits, construction delays, Center maintenance, new home for Planning Department and the value of the Marshall Square site.

Finally, the Planning Department is likely to grease the wheels better, since it would be pleased to abandon its tiny temporary building at Marshall Square. Though there are no plans about where the Planning Department would go, zoning administrator Spencer Steele told the Guardian that "There's long been a proposal to put up a municipal office building on the corner of Polk and McAllister. That's a lot closer to city hall than we are now."

In short, all backers have done is avoid some of the clearer disasters while ignoring the major continuing problems:

*Sponsors have raised only \$1 million of the projected \$18 to \$24 million building cost, even though they still plan at least a 3,000 seat auditorium.

*The building will have to turn a profit, just to pay off the revenue bonds which will help finance it; that means dreams of subsidized tickets for low-income people are idle, indeed. Again: if the building loses money, the taxpayers subsidize it.

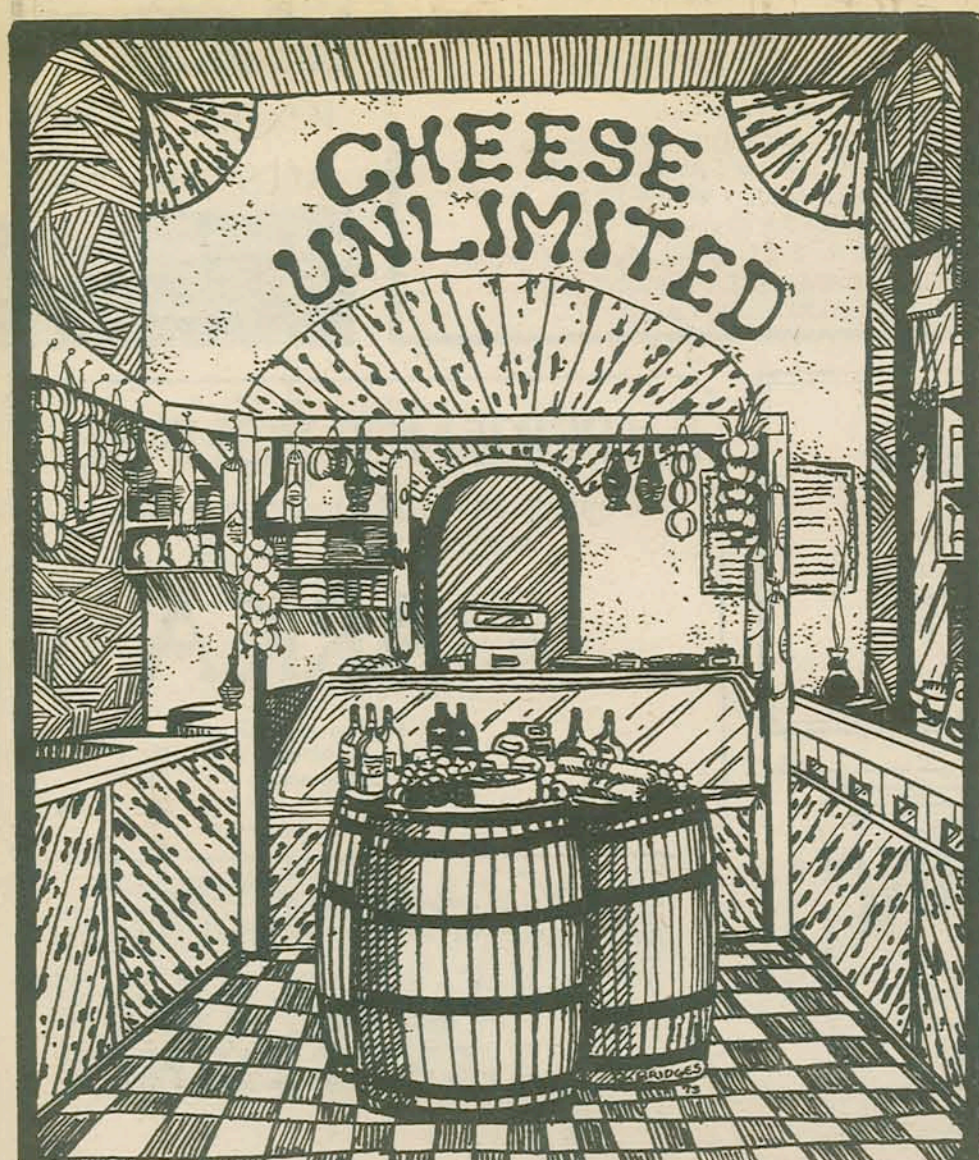
*Don't count on the garage, which is supposed to bring in money for the Center. The city's economic feasibility study for the garage project conveniently forgets costs of buying and leasing half of two city blocks (between McAllister and Grove) and in any case, the Arts Center garage can only turn a profit at the expense of the nearby Civic Center garage, also financed by revenue bonds and currently in the red. Either way, the cost goes to the taxpayer.

*What about the eviction of those 170 low-income families? Stewart says the garage will help "clean up the area."

*And if we need a big Performing Arts Center, what about the Orpheum theatre, over on Market? It could be converted for a small fraction of the current proposal (Oakland's Paramount restoration project worked on a \$3 million budget, with \$1 million for an endowment for the Symphony).

The whole affair is being handled with remarkable little notice to the press or the public; first hint of how the proposal was moving along came when a routine "master plan referral" for the garage appeared, without the Sponsors knowing it, on the Planning Commission calendar for Jan. 31.

Stewart immediately had the item jerked indefinitely, calling it a "mistake." He argues there's no need for public debate until all plans are finalized and the issue goes to the Board of Supervisors—much too late for effective organizing to stop it. ■

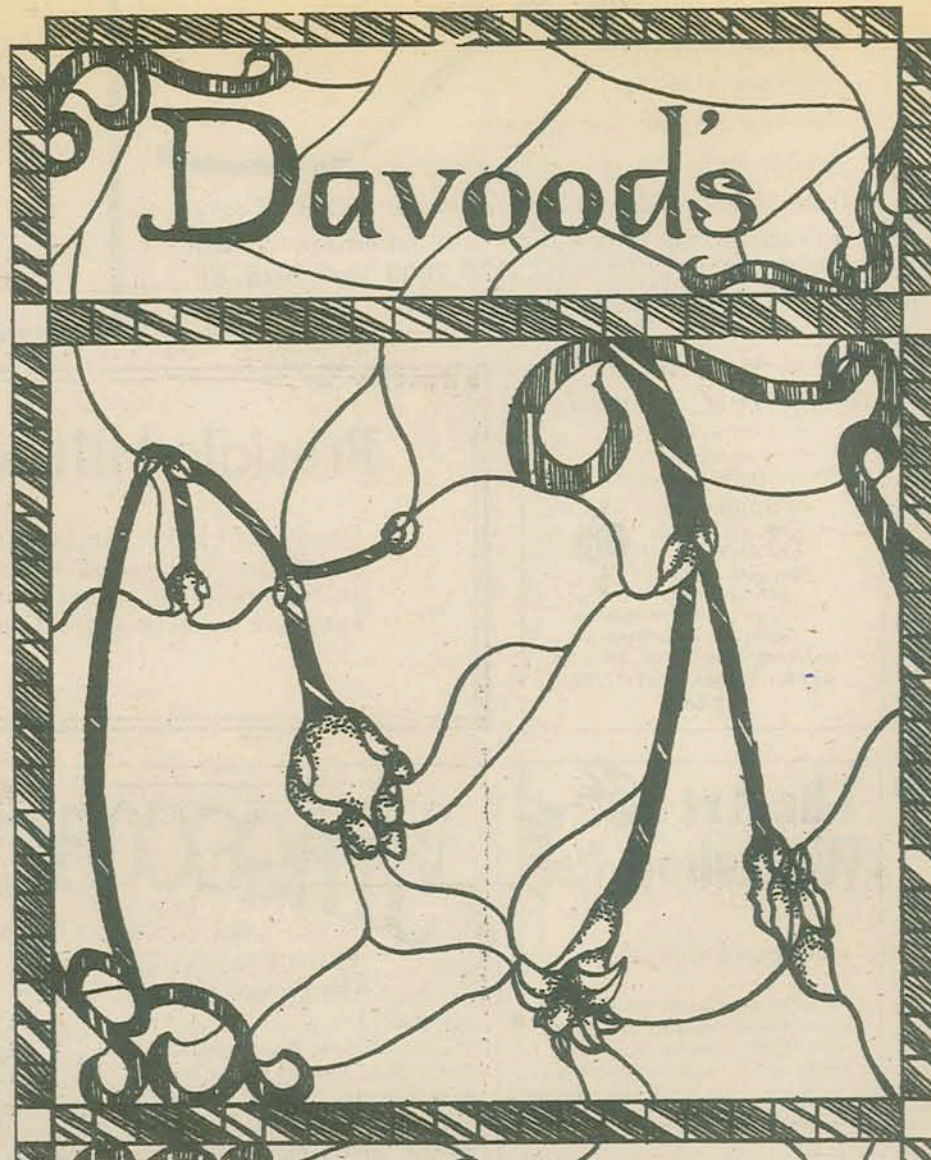


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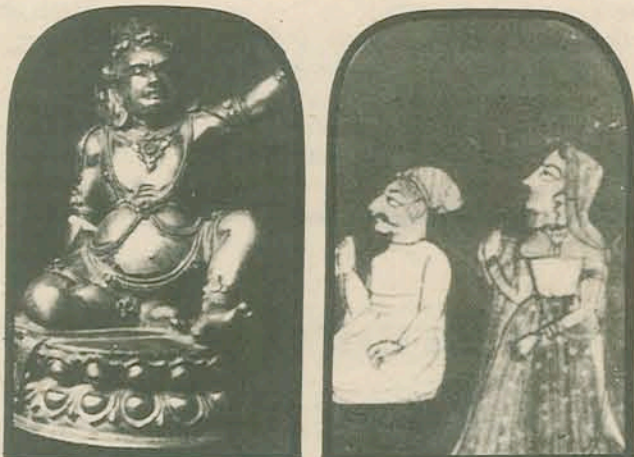
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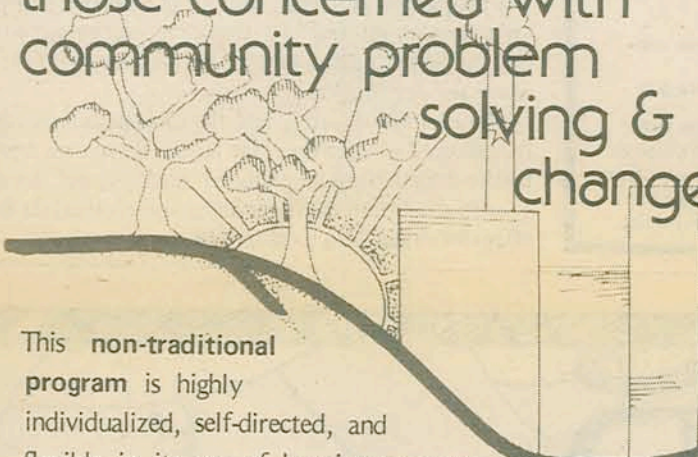
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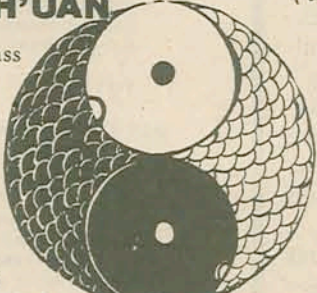
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Caensorship on the Street

I am continually amazed that the City (Mr. Alioto et alio) does nothing about passed-out winos on downtown streets, beggars in increasing numbers, filthy streets—yes, and I must say it: filthy publications in dozens of newsstands crowding already crowded street corners. Okay, freedom of the press and the freedom to depress, defraud and debauch, acceptable by our community standards. But they certainly do nothing to raise them, and our view should be out to sea and sky, not down into the gutters of the mind.

—Herb Caen, *Sunday Punch*, *Chron/Ex* 12-2-73

Herb Caen needs a legman to check his facts and myths, especially those about newsracks that lead people straight "into the gutters of the mind."

Newsrack Proliferation Myth 1: Newsracks are proliferating wildly throughout the city.

Facts: We surveyed the newsracks on Market St., along the city's busiest and most crowded stretch, and found only 8 of more than 80 corners with more than 10 racks (see chart). Many had only a handful. We found this pattern holds through most of the other busy sections by spot checks and by surveying Van Ness Ave. and Polk Street from Market to Broadway. There are more papers than ever before (is this bad?) and there are more racks, but the problem is limited to a relatively small number of busy locations.

Proliferation Myth 2: The sex papers are proliferating wildly.

Facts: Our survey showed that of a total of 289 racks on Market, only 42 were sex papers. By contrast, 68 were Ex and 61 were Chron racks, giving Ex/Chron a joint total of 129, a hefty 44.6% of the total.

More: let's not even get into the argument of whether the Chronicle qualifies as a sex paper under Caen's definition or get into its movie ads, Count Marco, "cupcake-in-the-sky" stories on stewardesses, or its Carol Doda/Yvonne D'Angiers material, or even some juicy Caen items. Who's to judge? Let's just say if Caen or anybody else is lathered and steamed over reclining nudes on front covers, then they ought to go after these papers directly on obscenity charges, just as some communities have done against the Hollywood Press in Southern California. We're not recommending this by any means, just making the critical distinction.

This burn-down-the-barn-to-get-at-the-gamboling-nudes approach merely sweeps all the papers into city regulation, subject to police permit power, beneath the

thumb of Alioto and the kind of rough stuff he used through the police to harass the hawkers of underground papers off the streets.

Proliferation Myth No. 3: Scads of newsracks with sex papers and new/small papers are crowding already crowded corners.

Facts: It is the huge number and position of Ex/Chron racks, in combination with their news huts which sell only Ex and Chrons, that really crowd the corners. There are 22 news huts, miserable looking, bulky, on public sidewalks, often accompanied by Ex/Chron racks, along Market. On 17 busy corners, the Ex and Chron double up their racks. At 4th and Market there are three Ex racks, two Chron racks plus an exclusive news hut. The Chron and Ex have three times as many racks as the next closest paper. The only other newspaper to double up was the Oakland Tribune at 7th and Market.

The point is that Herb Caen and the Chamber of Commerce and City Hall don't want to talk about the real reason for the "rack problem": the large number of Ex/Chron racks, the doubling up of Ex/Chron racks and the shabby news huts, which are such an abomination that they look as if they've been abandoned from a 1915 Chicago circulation war between rival mobsters. These exclusive huts take up the real space and force the rest of us to use racks on these strategic busy corners.

How did the Ex/Chron get permission to put news huts on the streets for their exclusive use? No one in City Hall can find a permit or authority of any kind for them.

Conclusion: Our survey shows that the proliferation problem is one of a relatively small number of corners (which can be dealt with without hysteria), that it is largely an Ex/Chron "rack problem" (which means the Chamber and City Hall better change their tune if they don't want to get into unfair and discriminatory practices), that there are other ways to regulate a few corners or to pacify sex papers.

And what about Caen's worry about the "freedom to depress, defraud and debauch?" Well, let's just remind Caen that he is still writing for the *San Francisco Chronicle*.

—George O'Nale/Bruce Brugmann

Update bulletin:

1. The Sup. Tamaras "nudes-on-the-front page" ordi-

nance comes before the Board's Fire, Safety and Police Committee on Feb. 14. It isn't given much chance of getting anywhere because of its obvious constitutional problems.

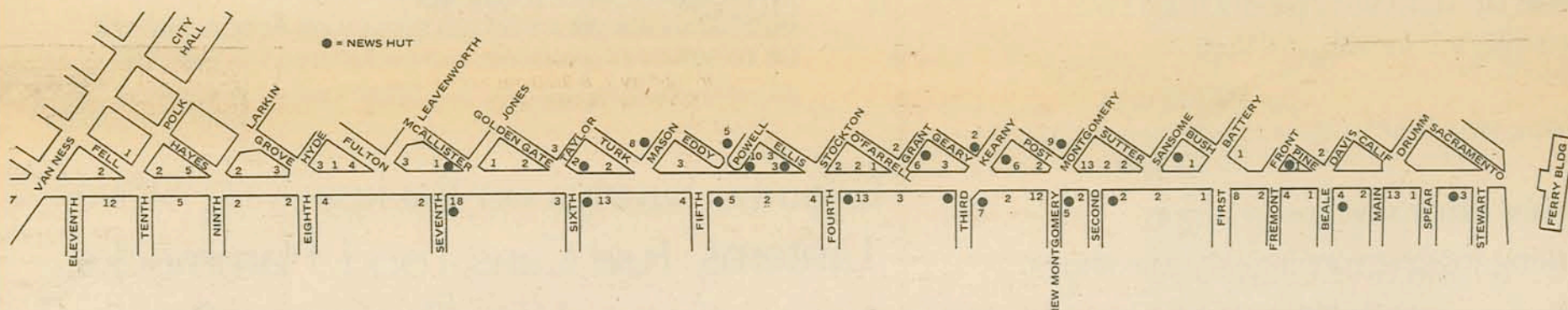
2. The "Chamber of Commerce" ordinance, as ACLU Atty. John Hansen characterizes it, has been drafted by Deputy City Atty. John S. Kenny and sent to City Engineer Robert Levy. Levy says there will be public hearings on the ordinance, but hasn't set the date until he has made revisions.

3. The ACLU has voted to oppose both ordinances and, if necessary, to litigate against them. The "Chamber of Commerce" ordinance is based on Fresno and Los Angeles ordinances, but Hansen says the city's present version is "full of discretionary acts by officials that could drive smaller newspapers out of business." He noted the ordinance required insurance satisfactory to the controller and provided for attractive well-maintained racks, police enforcement, a permit system, a permit issued on various criteria, etc.

4. An ordinance banning newspaper vending racks from public sidewalks in El Cajon was declared unconstitutional on Jan. 25 in a "precedent-setting verdict," as Editor and Publisher, the trade publication, put it. The El Cajon City Council last summer had ordered the removal of all racks on the basis they were unsightly, a safety hazard and violated a general principle of selling commodities on the sidewalk.

Said San Diego Superior Court Judge Franklin Orfield, "Dissemination of ideas and opinions by newspapers cannot be construed as the same as selling commodities on the streets, which are natural and proper places for such dissemination. Freedom of speech is not so much for the benefit of the press alone, but for all of us. It is a basic truism that freedom to circulate publications is essential to dissemination of ideas and opinions."

Note: The Door, a semi-monthly alternative newspaper in San Diego, was the only newspaper to originally test the ordinance. Later, the Door was backed up by the 296-member California Newspaper Publishers Association, the Los Angeles Times, the Copley Press, Hearst and several other newspapers. In San Francisco, the battle thus far has been led by John Bryan of the Phoenix and the Guardian. Last year, after a City Hall meeting on the issue in which Ex/Chron representatives were notably and noticeably silent, Tom Lea, then the Guardian marketing director, asked them directly if the Ex and Chron were going to put up a fight. "Aw, you guys can do it. You always like to fight," Lea was told.



Here's the results of the Bay Guardian newsrack survey of Market Street from Van Ness to the Embarcadero Plaza, a pattern which holds for the rest of downtown. Survey taken early December.

1. Of a total 289 racks on Market, 68 are owned by the Ex and 60 by the Chron, a total of 129 or 44.6%. All others totalled 160. Racks show on the map by their numbers at street locations.

2. Twenty-two news huts, on public sidewalks along Market, are under exclusive agreement to sell the Chron/Ex, forcing other local papers to use racks. Black dots mark hut locations.

3. On 17 busy corners the Chron and Ex double up their racks. At Market/4th there are three Ex racks, two Chron plus an exclusive news hut. The only other newspaper to double up anywhere was the Oakland Tribune

at 7th/Market.

4. The worst crowding was at 7th/Market with 18 racks, including Ex and Chron, lined up alongside another exclusive Chron/Ex news hut.

5. A breakdown of racks, by number, shows the Chron and Ex way out front—each with three times as many racks as the next closest newspaper: Examiner 68, Chronicle 61, Weekly People 21, Wall St. Journal 18,

Hollywood Press 11, National Observer 9, Bay Guardian 8, Phoenix 8, Saturday Evening Swinger 8, Swing 8, LA Star 8, Barron's 7, Christian Science Monitor 7, Daily Commercial News 7, Love Lights 7, Unmarked/Empty 7, Challenge/Desafio 6, Oakland Tribune 5, Pacific Sun 5, Journal of Commerce 2, San Rafael I-J 2, People's World 1, Right On 1, Singles Press 1, Singles Register 1, SF Events & Guide 1, SF Progress 1. □

TO: PG&E and the PUC FROM: Gladys Reese of Santa Clara

(Ed. note: For seven and a half years, the Guardian has been writing about the advantages of public power. Today we defer to Gladys Reese of Santa Clara. This is her testimony of Feb. 6 in public hearings before the PUC on PG&E's request for a \$233 million rate increase and an 8.9% return for its stockholders. If granted, this would be PG&E's 12th rate increase in the last 12 months.)

REESE: My name is Gladys Reese, R-e-e-s-e.

I am from Santa Clara and I belong to several senior clubs and organizations.

I think that's why they chose me, but you know that puts you down when you have to be rated as senior. It's terrible.

Anyway—and I will tell you another thing.

If Mr. Nixon can read his State of the Union message, I'm reading mine. I demand my rights.

Sirs, do you realize what another \$4 or more a month is going to mean to the elderly?

We have worked. We have paid taxes. Now we are living on a meager fixed income from social security.

You know that I'll bet you that all the seniors out there would agree or a good many of them that 90% of our income goes for two things, two basic needs—housing, which includes utilities, and food.

Of course, I hate to say "food." You'll say, well, I must be spending more than my allotment on food, but

I guess you think we are getting too much and you want to relieve us of some of our riches?

There are elderly who will not be able to afford basic energy needs if the increase is granted, but I have come to the conclusion that it is a euthanasia bit.

You want us to freeze to death and you'll be rid of us.

Why just because we can't afford or because we don't need lots of energy should we be paying more for it?

Why do you want to penalize thrift all the time?

You all want to see me run around and turning out lights and feeling my way. It's a wonder that I don't break my leg just trying to get from the bed to the bathroom, and we have always saved energy and now I don't know.

I will tell you the truth, I didn't know we had to pay more for our energy when we were using less. What the dickens is the reason for that?

Is it the rent of the dern meter, or what?

That present scale, you know, escalating scale, hurts us poor old people more than any of you. You know that.

I don't think you young people even—why my grandchildren run around and leave lights on. My landlord burns a big—

He went away for four or five days. He's young, you see. And he went away for a week and left a big 300-watt bulb burning there at the backporch all that time,

and I was just walking the floor feeling so sorry for PG&E—

(Laughter drowned out the end of Mrs. Reese's statement)

I'm really with you sirs.

There is no two ways about that.

I tried to do my best for you.

Now, why don't you return the favor?

I know another \$4 a month doesn't mean much to you executives because I suppose some of you might even make as much as \$15,000 or so a year!

Now, here's the trust.

I trusted the Public Utilities Commission.

Is that you two?

EXAMINER BONEYSTEELE: Commissioner Holmes is a member of the Commission, and I am an employee.

REESE: You are the PUC's?

BONEYSTEELE: Yes.

REESE: Well, I trust that you understand that a big noncompetitive company like PG&E can always find a reason for more money.

That wouldn't be hard, would it, to drum up an excuse to take it out of our hides.

But I trust that the PUC will have the good sense not to allow PG&E to raise their rates.

Just remember this, boys, you will be old yourselves someday. ■

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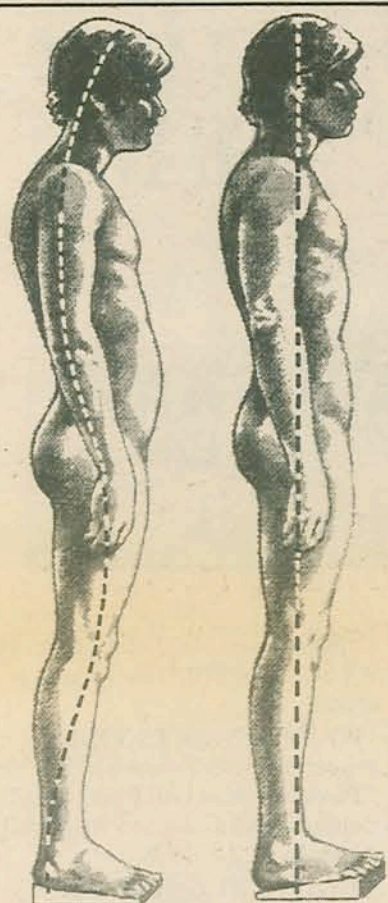
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I call my shoe The Earth Shoe.*

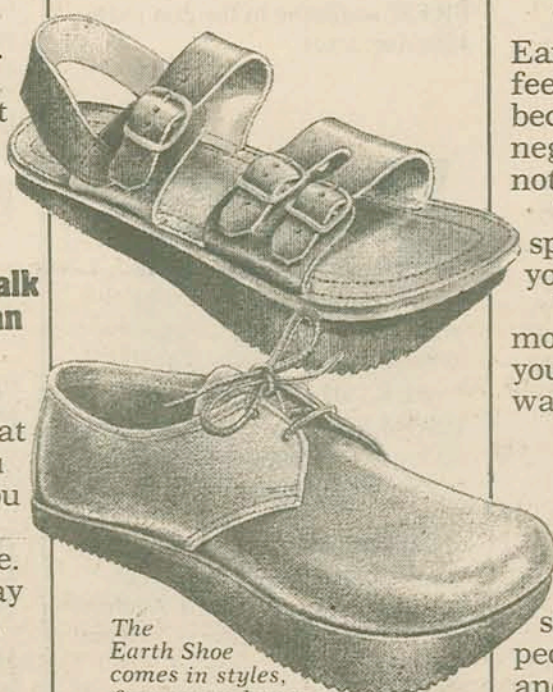
It's more natural to walk with your heels lower than your toes.

That might sound strange at first. But look at your footprints when you walk barefoot in sand. You will see that the heel is much deeper than the toe.

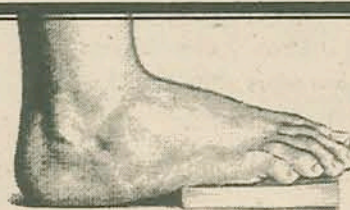
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You may feel strange at first.

When you first put the Earth Shoe on, you may feel a little odd. This is because you will be using neglected muscles you're not used to using.

Wearing my shoe is a special way of exercising your body while you walk.

You should wear them moderately at first, until you get used to this new way of walking.

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My shoes are sold at stores that only sell The Earth Shoe. In every case, these stores were opened by people who wore my shoes, and believed in them so much, they decided to sell them themselves.

To really appreciate my shoes you must try them.

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Bay Guardian Calendar

February 14 through March 2

Thursday

ONE SLIM DOLLAR will get you three musical premieres from The New Music Ensemble of the SF Conservatory of Music, SF Museum of Art, Van Ness/McAllister, 8 pm.

***POETRY READING** by Barbara Guest, abstract expressionist and Bobbie Louise Hawkins, actress/poet/painter, Hll 1235, SF State U., 1600 Holloway, 12:30.

"ARTISTS' BOOKS," 100 unconventional books, (wooden, plastic, sculpture) designed by Jim Dine, Oldenburg and other artists, University Art Museum, 2660 Bancroft, Berk., thru Feb. 24.

***"SONGS OF LOVE (AND HATE),"** performed by East Bay Music Center's Voice Faculty, program includes operatic arias, Barrett/24th, Richmond, 234-5624, 7:45 p m.

Friday

"BIRTH MEMORY: Is It Possible," an affirmative explanatory lecture by Dr. David Cheeck. Spons. by Assoc. for Humanistic Psychology, First Congregational Church, Post/Mason, 8 pm, \$2.

"ALL PEOPLE'S POETRY Memorial Wake," SF Black Writers Workshop poetry reading and fundraiser for literary fellowships for young black writers, Glide Memorial Church, 330 Ellis, 8 pm, \$2.

"COLLAGE," an evening of theater "using all manner of theatre tricks," by Makeshift Mysteries, an all women group, Cat's Paw Theatre, 2547 A 8th St., Berk., 527-2293, 8 pm, \$1.50.

"YELAPA MOON," a concert/slide show with Steve Page and other acoustic musicians, The Port, 393 Miller Ave., Mill Valley, 8 pm, donation.

"WOMEN," poetry, dance, music and song commemorating Black History Week, SF Community Theater, 220 Buchanan, 8 pm (Sun., 3 pm), and 9:30 pm, \$2.

PEGGY AND MILTON SALKIND will play Mozart's Sonata in F Major, other Mozart works performed by SF Conservatory Players, Old First Presbyterian Church, Van Ness/Sacramento, 10 pm, \$1.

LIVE FROM SF SYMPHONY, Mozart's Magic Flute Overture and Concerto No. 19 and Bruckner Symphony No. 3, KKHI, 95.7 FM, 1550 AM, 8:30 pm.

GIDEON AND POWER, gospel rock, The Lion's Share, 60 Redhill Ave., San Anselmo, 454-9856.

***"JOURNEY TO THE HIGH ARCTIC,"** National Geographic color film of Canadian Arctic, James Moore Theatre, Oakl. Museum, 10th/Oak, Oakl., 8 pm.

Saturday

SARI BIRO piano recital featuring Beethoven's C Minor Sonata, benefit for Old First Center for the Arts, Van Ness/Sacramento, 776-5552, 8 pm \$3.

PUCCINI'S "LA BOHEME," live from the Metropolitan Opera, KKHI, 1550 AM and 95.7 FM, 11 am.

"WOMEN'S FACE on Human-power Paid," discussions, displays, on goals of women in organized labor, successful organizations of women to improve working conditions, spons. by National Women's Political Caucus, La Entrada School, 2200 Sharon Rd., Menlo Park, 854-6882, 2 pm, \$1.

***"FETES DE RAMEAU,"** court and country dances and music by 18th century French composer Jean-Phillipe Rameau, Hertz Hall, UC Berk., 8 p m, \$2 general, \$1 students, thru Sat.

***DOES POETAS CHICANOS,"** program of poetry and song, Merritt College Student Center, 12500 Campus Drive, Oakl., 7:30 p m.

BOBBY HUTCHERSON, vibraharpist, and his quartet and The Watumbe Dancers, African and Afro-American dance, Dinkelspiel Aud., Stanford Univ., 8 pm, \$3.

Sunday

AUDITIONS for YMCA production of "The Virgin Spring," actors try out today and tomorrow, dancers and musicians next Sun. and Mon., 121 Leavenworth, 885-0460, 6-9 pm.

BOOK SALE, benefits Bay Area Center For Alternative Education, all subjects, paperback, \$1 or less, 467 O'Farrell, 474-3775, 10 am-4 pm.

OPEN AUDITIONS for Giraudoux's "Ondine," produced by Squirrel Hill Theatre, First Unitarian Church, 1 Lawson Rd., Kensington, 525-0302, Sun., 2:30 pm, Mon.-Tues., 7:30 pm.

NEW PORT COSTA PLAYERS perform six madrigals and a staged production of "The Combat of Clorinda and Tancredi," 1750 Arch, Berk., 841-0232, 8 p m., \$2.50 general, \$2 students.

"MEET THE PERFORMER," Eugene Coghill, new principal horn player with the Oakl. Symphony, performs Benjamin Britten Serenade, Mozart Horn Quintet and Brahms F Minor Piano Quintet, Old Spaghetti Factory, 478 Green, 8:30 p m.

Monday

BLACK HISTORY WEEK celebration with poetry readings, dance, soulfood cooking demonstrations, Berkeley Co-op, Telegraph/Ashby, Berk., 843-3784.

LEARN TURKISH FOLK-DANCE, Ashkenaz, 1317 San Pablo, Berk., 525-9830, 8-9:30 p m, \$1, every Mon.

Tuesday

HERBERT MARCUSE CONVERSES on Bill Moyers' Journal, KQED, channel 9, 8 pm.

"MA BELL PLUG-IN," a musical experiment with musicians from four different locations connected by a special telephone line to KPFA where all music will be mixed and broadcast, KPFA Radio, 8 pm.

"DO IT AGAIN DADDY! (The Image of Women in the Great War)," as depicted in poster art, an exhibition, The Poster, 2266 Union, thru Mar. 23.

FREE TENNIS COURSE, offered at SF playgrounds and recreation centers, for more info. call 558-4055.

***CLASSICAL GUITAR,** concert by Jim Bertram, Richmond Library, 351 Ninth Ave., 7:30 pm.

25TH ANNUAL BAKE-OFF Awards, KGO-TV, channel 7, 4 pm.

***"KALI YUGA . . . California: Observations of Eastern Religions of the Golden West,"** lecture by Robert Goldman, Wheeler Auditorium, UC Berk., noon.

FREE admission to the Zoo today, 45th Ave./Sloat.

Wednesday

"GREAT WOMEN ARTISTS," slides/lecture, benefit for Artists' Equity, Macondray Hall, First Unitarian Church, Franklin/Geary, 863-6459, 7:30pm, \$2.50/\$1.50 student.

***"FURTHER MESSAGES FROM VENUS,"** electronic music concert, De Anza College, Minolta Planetarium, Cupertino, 948-3523, 8 pm.

"DON PASQUALE," first in SF Opera's Brown Bag Operas, lunch-time opera series, Veterans' Auditorium, Van Ness/McAllister, 12:10 pm, 50¢.

"CORALS OF AUSTRALIA'S Great Barrier Reef," lecture about one of the seven natural wonders of the world, College of Marin, Kentfield, 454-0877, 8 pm.

"CHANGES Yesterday Today and Tomorrow in the Multimedia,"

lecture by Larry Menkin, creator of Captain Video, Antioch College, 149 9th St., 864-2570, 6 pm (dinner precedes).

***WESTERN ARTS TRIO,** concert includes Ernest Bloch's "Three Nocturnes for Piano Trio," College of Alameda, 555 Atlantic, Alameda, 522-7221, 8 p m.

EUGENE RUGGLES AND JON FORD, poets, read their poetry, at this weekly event, donation, Cody's Book Store, Haste/Telegraph, Berk., 8 pm.

***AFTERNOON OF BRIDGE,** chess and table games, every Wed., SF State U., Educ. 229, 1600 Holloway, 12:30-4 pm.

KPFA REPORT on how the oil lobby shapes the Federal Government's energy policy, 94 FM, 7:30 pm.

"THE VOICE as an Instrument," lecture & demonstration with Marc Farchill and a vocal quartet, The Exploratorium, Lyon/Marina, 563-7337, 8 pm, 25¢.

Thursday

"REED: INSURGENT MEXICO," quasi-fictionalized film on the Mexican Revolution, Wheeler Auditorium, UC Berk., 7 and 9:30 p m., \$3.50-\$5.75.

DIANE DIPRIMA reads from her works, The Intersection, 756 Union, 8:30 pm.

HEAR BRANDON DEWILDE beseech Shane to come back in the prototype western, "Shane," KPIX, channel 5, 9pm.

VIDEO PRODUCTION WORKSHOPS begin tonight at Video Free America, 442 Shotwell, 648-9040. 7:30 pm.

Friday

"FLAKARA," a company of 45 dancers, musicians, Masonic California/Taylor, 8:30 \$5.75.

***ALAN WATTS** gram, films, music, Art, Van Ness/McAllister, 8 pm.

JILL JOHNSTON Voice writer, will speak on "Feminism," First Church, Franklin/Geary, 8 pm, \$3 general, \$1 unemployed.

LIVE BROADCAST Symphony concert, 2, Martin, piano concert, Ives, Three Places in the Moon, KKHI, 1550 AM, 9 pm.

Saturday

AID FAMINE RELIEF Africa meeting, Recreation Center, 2, ryman, Berk., 845-4444.

"THE GREAT AMERICAN BERY," SF Mime Ensemble-fiction detective, pher Park Recreation Center, Diamond Heights, 10:30 am and 1 pm.

"WOMEN IN PRISON," ABC documentary, channel 7, 10 pm.

***WOMEN'S CENTER** Mateo County open house, introduce its services, Jewish Community Center, Carmont Dr., Belmont, 8 pm.

Sunday

ABRAHAM LINCOLN GADE Veterans' dinner, benefit for prisoners, First Unitarian Church, 1 Lawson Rd., Kensington, 4957, 4 pm, \$7.50.

"THE LESBIAN EXPERIENCE," a play on Lesbian Air, a play on KPFA, 94.1 FM.

NICKELETTE followed by 14 experimental films, Intersection, 6 and 9 pm, \$1.25 donation.

Monday

"FROM RAGNAROK TO THE BIG BANG: The universe," or where did it all come from and how will it all end? course, for the uninitiated, astronomy-club, Redwood City, 364-1212, 7 pm.

"THE UNQUENCHED FIRE" Julius and Ethel Rosenberg, documentary includes Rosenberg sons, San Francisco, Greenglasses, KQED, 8:30 pm.

"THREE FACES OF A WOMAN" first film of a six-part series, Flexible Theater, 8 pm.

Friday

A, a Yugoslavian dance
5 dancers, singers and
sonic Auditorium, Ca-
r, 8:30 p.m., \$3.50-

TTTS Memorial Pro-
music, SF Museum of
s/McAllister, 7:30 pm.

STON, Village
will speak on "Les-
m," First Unitarian
klin/Geary, 421-3128,
eral, \$2 students and

ADCAST of the SF
concert: Sibelius Symph.
no concerto 2 and
aces in New England,
AM, 95.7 FM, 8:30 pm.

Saturday

NE RELIEF in Cen-
ecting, Live Oak Park
enter, Shattuck/Ber-
., 845-2000, 2-4:30 pm.
EAT AIR ROB-
F Mime Troupe's sci-
detective show, Christo-
creation Center, 5210
ights Blvd., 285-1717,
d 1 pm, Feb. 24.

IN PRISON," an
entary, KGO-TV,
0 pm.

S CENTER of San
open house to
services, Peninsula
munity Center, 2440
Belmont, 1-4 pm.

Sunday

M LINCOLN BRI-
terans' 37th anniversary
fit for Spanish political
rst Unitarian Church,
d., Kensington, 648-
\$7.50.

BIAN PRISON EX-
E," tonight's subject
Air, a weekly radio show
4.1 FM, 8:45-10 pm.

TE stage show fol-
experimental short
ection, 756 Union,
9 pm, stage show, 8 pm,
ion.

Sunday

AGNAROK TO THE
G: Theories of the Uni-
ere did it all come from
it all end, a six week
e unsophisticated but
urious, Canada College,
ty, for more info. call
pm. \$10.

QUIET DEATH of
thel Rosenberg," docu-
udes interviews with
ons, Sobell and the
., KQED, channel 9,

FACES OF EVE,"
a six-session series, "Wo-
n," discussion follows,
ater, Canada College,

Redwood City, 364-1212, ext. 236,
7-10 p.m.

THREE FILMS about Buckmin-
ster Fuller, College of Marin, Kent-
field, 454-0877, 7 pm, \$2.

Tuesday

"WOMEN'S EQUAL RIGHTS
AMENDMENT," examined by
Bill Moyers, KQED, channel 9,
9:30-10 pm.

*"THE ALTERNATE PRESS,"
lecture by Burton Wolfe, author,
Guardian contributor, editor of the
old Californian in the 1960s. North
Beach Library, 2000 Mason/Colum-
bus, 7:30 pm.

Wednesday

"16TH CENTURY MUSIC for
Voice, Recorders and Krummhorns,"
The Exploratorium, Lyon/Marina,
563-7337, 8 pm, 25¢

*SAN FRANCISCO VICTORI-
ANS, -lecture, Ortega Library, 3223
Ortega, 7:30 pm.

*"THE WE OF US," Norman
Barry reads from Sandburg, Amy
Lowell and others, Potrero Library,
1616 20th St., 7:30 pm.

Thursday

MOVING MEN THEATER CO.
a men's theatre collective, in an eve-
ning of original plays, The Live Oak
Theater, Shattuck Ave., north of
Rose, Berk., 8:15 pm, thru Sat.

"LAST TANGO IN PARIS,"
the Brando film at a reasonable price,
Wheeler Auditorium, UC Berk., 7 and
9:30 p.m., \$1.25.

"A MAN FOR ALL SEASONS,"
Robert Bolt's play about Sir Thomas
More's conflict with Henry VIII, per-
formed by Foothill College Players,
Foothill College, 12345 El Monte Rd.,
Los Altos Hills, 948-8590, 8:15 p.m.,
Thurs.-Sat. thru Mar. 9, \$2.50 general,
\$1.50 students.

Friday

"WILLIAM BLAKE: Gra-
phic Works," extraordinary prints by
the poet, University Art Museum,
2660 Bancroft, Berk., 642-1438,
Wed. Sun., 11 am-6 pm, until 9 pm
Thurs., thru March 17.

"COMEDY OF ERRORS,"
Shakespearean play performed by
Cal. State U., Hayward students,
25800 Hillary, Hayward, 8:15 p.m.,
\$2 general, \$1 students, thru Sun.

Saturday

*"DJALAMBU," and "Dances at
Akurukun," films related to the
Australian Aboriginal Art exhibit, De
Young Museum, Golden Gate Park,
3 pm, thru Sun.

G. S. SACHDEV, flutist, in con-
cert of North Indian music, Unitarian
Fellowship Hall, 240 Channing, San
Rafael, 454-6264, 8 p.m., \$3.

Super List Where to Buy Used Records

SAN FRANCISCO

THE GREEN APPLE, 506 Clement, 387-4918, Mon.-
Sat., 11 a.m.-6 p.m., Sun. noon-5 p.m. Most categories,
generally \$2, buy for 25¢-\$1.

HOUSE OF RECORDS, 1101 Polk, 474-6919, Mon.-
Sat., 10 a.m.-7 p.m., Sun., 1-6 p.m. All categories, 5¢-
\$1.98.

MAGIC FLUTE, 510 1/2 Frederick, 661-4257, Tues.-
Sat., noon-7 p.m., Sun., noon-5 p.m., closed Mon. All
categories, mostly \$2. Buy for half of resale price.

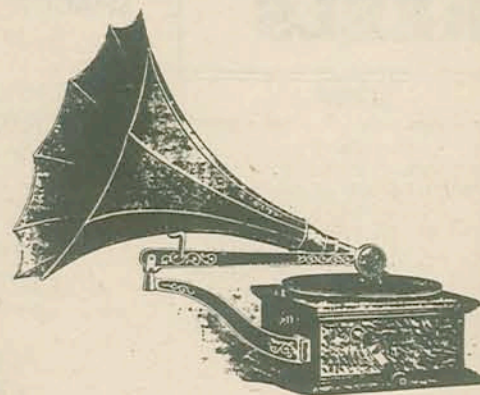
AQUARIUS RECORDS, 4117 19th St., 863-6467,
Mon.-Sat., 10 a.m.-8 p.m. All categories, 25¢-\$1.98. Buy
for half of resale price.

DAVID'S RECORDS, 719 14th St., 626-3169, daily,
11 a.m.-9 p.m. All categories at a little over half original
price.

SEA OF RECORDS, 116 9th St., Mon.-Sat., 10 a.m.-
6 p.m., Sun., noon- p.m. Primarily rock at 75% off
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NEW ERA BOOKS AND RECORDS, 1570 Cali-
fornia at Polk, 771-7900, Mon., Wed., Thurs., 10 a.m.-
6:30 p.m.; Tues and Fri., 10 a.m.-9 p.m.; Sat., 10:30
a.m.-6 p.m.; Sun., noon-5 p.m. New and used, \$1.98 or
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Will pay up to \$1 for used records.

DISCOVERY BOOKS, 245 Columbus, 986-3872,
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BERKELEY

MOE'S, 2484 Telegraph, 849-2087, Sun.-Thurs., 10
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in northern Calif. All categories. Buy for half of resale
price or ¼ if trade.

PELLUCIDAR FINE USED BOOKS AND RE-
CORDS, 2441 Shattuck, 845-3127, Berk., Mon.-Sat.,
10 a.m.-11 p.m., Sun., noon-11 p.m. All categories ex-
cept show tunes and sound tracks. Highest price \$2.50.
Pay in cash ½ of resale, ¼ for trade.

ODYSSEY, 1916 University, 843-4653, Mon.-Sat.,
10 a.m.-10 p.m., Sun., noon-7 p.m. All categories,
\$1.75-\$3.25. Buy for half of resale price.

SHAKESPEARE, 2499 Telegraph, Berk., Sun.-Thurs.,
10 a.m.-10:30 p.m., Fri.-Sat., 10 a.m.-11:30 p.m. All
categories, generally \$2.25. Pay up to \$1.25.

Freebies

"SINO-SOVIET CONFLICT," its history, its poli-
tics, according to Franz Schurmann, UC Berk. prof.,
spons. US-China Friendship Assn., Bethany Church, 1268
Sanchez, 7:30 pm, Feb. 17.

"WHY NOT WINE?" a winemaking demonstration
and lecture on winery tours, Education 229, SF State
U., 1600 Holloway, 1 pm, Feb. 27.

LEARN TO BE a human pretzel or just loosen up at
yoga classes, All Saints Church, 1350 Waller, 824-4639,
every Sat., 10-12:30 pm and Wed., 7-9 pm.

PHILIP LEVINE, poet, author of "They Feed They
Lion" reads from his works, Alumni House, UC Berk., 8
pm, Feb. 19.

SUFI STORY READING, every Thurs., Esalen Insti-
tute, 1793 Union, 826-5613, 8-10 pm.

"MEN ON WOMEN," women as seen by male play-
wrights including Aristophanes, Anouilh, Wilde, Sten-
inger Gym, UC Medical Center, 500 Parnassus, noon, Feb.
15.

ART FILMS: "Le Regard Picasso," "Cubism" and
"Dada and Neodada," University Art Museum, 2660 Ban-
croft, Berk., 1 pm., Feb. 27.

HAROLD NORSE AND JACK MICHELINE
reading poetry. SF Museum of Art, Van Ness/McAllister,
7 pm, Feb. 20.

"ISRAEL IN EGYPT" and other Handel works per-
formed by SF Civic Chorale and the Winifred Baker
Chorale, Temple Emanu-El, Arguello/Lake, 3 pm, Feb. 24.

BASIC VOLKSWAGEN REPAIR and maintenance
class, United Volks Works, 624 Stanyan, 668-3313, 7:30
pm, Feb. 27.

"PIONEERS OF MODERN PAINTING," 6-part
film series written and narrated by Kenneth Clark;
Edouard Manet, Feb. 21; Paul Cezanne, Feb. 28, Lone
Mountain College, 2800 Turk, noon and 7:30 pm.

ISHMAEL REED will read from and discuss some of
his works, Western Addition Library, 1550 Scott, 1 pm,
Feb. 16.

Weekend 14-17

"THE SUFI MES-
SAGE," two days of lec-
tures by Pir Vilayat Khan,
Sufi ragas by Pandit Pran
Natha and dance, Interna-
tional Center, 50 Oak, 9
am-noon, 1-4 pm, Sat.-
Sun., \$6 per day.

BLACK LIGHT THE-
ATRE OF PRAGUE,
a fascinating theatrical
mime troupe which per-
forms against a totally
blackened out stage, Vet-
erans' Auditorium, Van
Ness/McAllister, 921-0611,
8:30 pm, \$3.50-\$6.50.

*"BODY AND
SOUL," dance and mu-
sic by Nineteen Seventy
Six and "Willie Lobo/Man-
child," dance, song and
acting centering around
the black experience, both
in commemoration of
African American History
Week, Martin Luther King
Jr. High School, 1781
Rose, Berk., Fri.-Sat., 8 pm.

"WAKE UP BLACK-
MAN, WAKE UP,"
four one act plays per-
formed by The Grassroots
Experience Theater, Po-
trero Hill Neighborhood
House, 953 De Haro, 8:30
pm, \$2.50 general, \$2 stu-
dent, Wed.-Sat. thru Feb.

ANITA O'DAY, superb
jazz song stylist, composer,
The Boarding House, 960
Bush, Thurs.-Sun.

"A VALENTINE
SHOW," camp concert in-
cludes Carmen Miranda and
Rita Hayworth look-alikes,
singing M & M's candies
and a tap-dancing Christ-
mas tree, Savoy Tivoli,
Grant/Union, 362-7023
(reservations recommended),
midnight.

RAHSAAN ROLAND
KIRK at Keystone Kor-
ner, 750 Vallejo, 781-0698,
thru Feb. 24.

Weekend 21-24

WHITE ELEPHANT
SALE, Oakland Museum
fundraiser, ex White Front
Store, 63 Hegenberger Rd.,
Oakl., Sat., 9 am-4 pm,
Sun., noon-4 pm.

MARGARET JEN-
KINS AND DANCERS
in a concert of new works,
2005 Bryant/18th St., 648-
5278, 8:30 pm, \$2 and
\$2.50, Fri.-Sat. thru Mar.
2.

DANCE MEDIA
TROUPE performance
with dancers, video artists,
filmmakers, sculptors,
musicians, photographers
and technicians, Berkeley
Art Center, 1275 Walnut,
Berk., 849-4120, 8:15 pm,
Fri.-Sat.

"OLD TIMES," Bay
Area premiere of the Pinter
play, Arena Theatre, SF
State U., 1600 Holloway,
585-7174, 8 p.m., \$2 gen.,
\$1 student, Thurs.-Sat.

"SUDDENLY LAST
SUMMER," the Williams
play performed by Com-
pany of Players, Lone
Mountain College Main
Theater, 2800 Turk Blvd.,
864-7277, 8:30 p.m.,
Thurs.-Sun. thru Mar. 3,
\$3-4.50.

"ENDGAME,"
Beckett's play in a produc-
tion which Irene Oppen-
heim called "the best the-
ater bargain around," Al-
ternate Theater, 4316 Te-
legraph, Oakl., 655-3139,
8:30 pm, Fri.-Sun. thru
Mar. 3, \$2.

TUMBLEWEED
DANCE COMPANY,
new dances by former
members of Twyla Tharp's
company, Alvin Ailey,
Neighborhood Arts The-
atre, 220 Buchanan, 8:30
pm, Thurs.-Fri., \$1.50.

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THE NAKED NIGHT
Feb. 21-23 BLACK ORPHEUS
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SABOTAGE**

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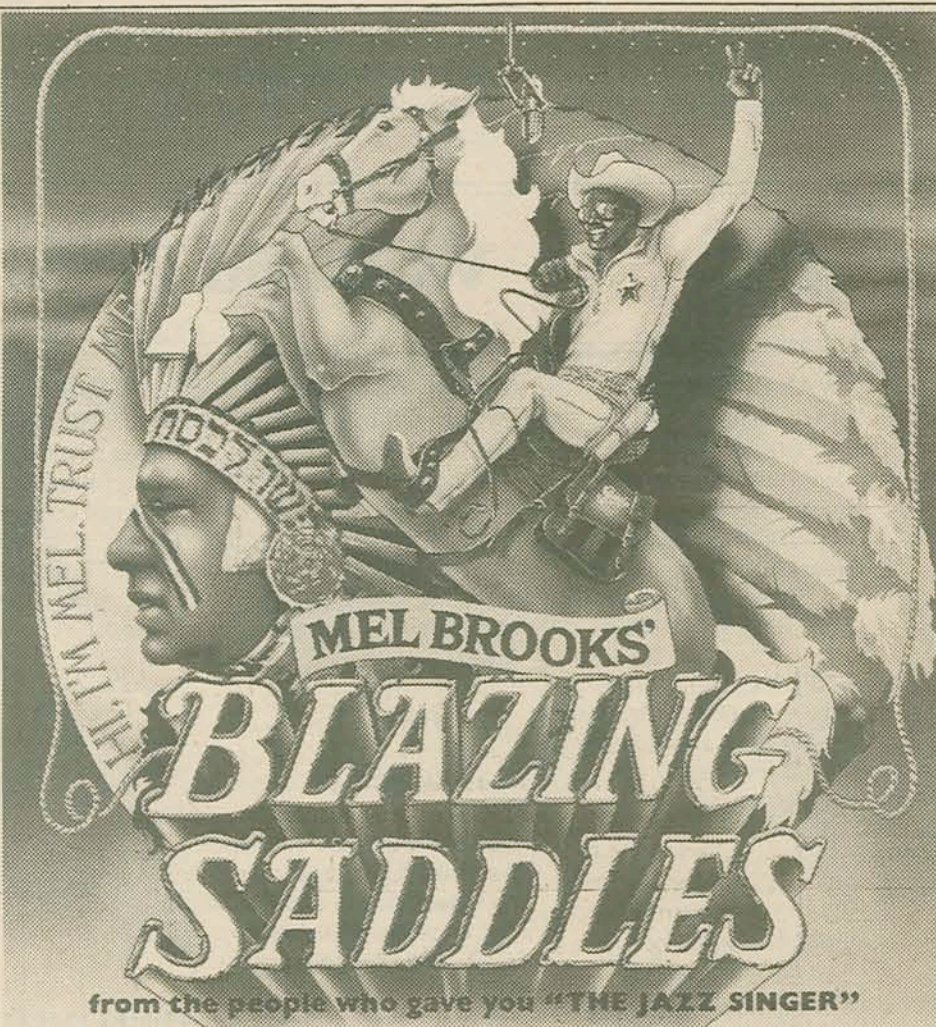


Ravi
Shankar
(Sitar)

Alla Rakha
(Tabla)

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The San Francisco Sound Seven Years After

By Jack McDonough

How healthy is San Francisco's music scene? Pick your expert; answers pop up as regularly as did the new groups of 1967—and they differ from each other as much as the San Francisco sound of those heady days did from the Top 40 AM format it aimed to dethrone.

Those were the days of the Monterey Pop festival, followed closely by the birth of Rolling Stone, the magazine whose skyrocket success reflected the spirit, and numbers, of the new music's audience. There was Marty Balin, first pulling together Jefferson Airplane, then founding the Matrix Club—soon the gathering spot for the community.

And suddenly, everyone was clicking: First it was the Beau Brummels with "Laugh, Laugh," showing the Bay Area how it felt to have a local song make a national hit. The Grateful Dead, metamorphosing from small-town jug band to loose, innovative rock 'n roll; Janis Joplin and Boz Scaggs in from Texas; Creedence hitting the charts with their first big one, "Suzi Q." Everywhere, the word was energy—and community. What's happened?

Some local intimates claim the area's music community and spirit have deteriorated badly since the golden days of the late 60's, when San Francisco music was revolutionizing both the music industry and American culture at large. Others, equally well-informed, reply that, despite some obvious problems, the scene is healthy, growing and still preeminent in the musical consciousness of the nation.

Pretty much everyone, meanwhile, agrees that there was once a real community here, it was a good thing—and that the sense of this community has been dissipated. It can be further assumed that everyone agrees on the necessity for Bay Area music people to come together behind some sort of organized front so resources can be recognized, pooled and put to positive use.

Nobody, however, is placing any bets that this can or will happen, despite its clear importance. This fact is crucial, as the way the local music community sees itself (and what it decides to do about what it sees) is ultimately far more important than what the rest of the country thinks about San Francisco's records. Below is a sampling, from some important members of the community, of the range of theories and speculation roaming our musical circles.

First, Ed Denson, blues scholar, ex-band manager (Country Joe and the Fish, Joy of Cooking), now head of Blue Bear Waltzes School of Music which has a vested interest in whether a real music community exists here.

Denson: "Any music that's ever been worth anything in this country has developed out of a sense of community. Chicago blues, because of all the blacks up together from Mississippi. Motown. Country and western. There's a whole bunch of people who like country and western, who can't be satisfied by anything else and who make up a stable audience in which that music can develop.

"We had that scene here in San Francisco in the mid-60's. The hippies decided to put their time, energy and resources into their own culture and that culture gave the artists what they needed. It wasn't a lot of money, but it was enough and there was attention and support besides.

"Country Joe at the old Jabberwock, for instance. The place only held 50 people but it was a terrific scene for a band to develop in. And people weren't critical. Country Joe and the Fish were out of tune the first two years. Quicksilver had incredibly poor rhythm—the band was never together. The Grateful Dead were unspeakable.

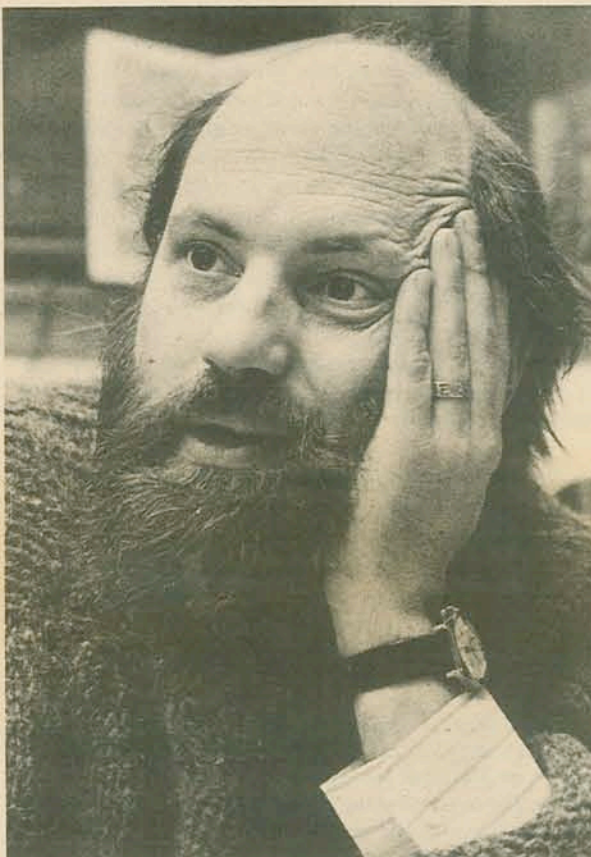
"But the audience didn't care about technical perfection. The bands may have been wretched but every-

one liked them and supported them so they never felt wretched. They felt they were doing something good and it kept them going.

"So what happens is that these people created something and it drew in more and more people and . . . well I don't have to go into it. This great cultural wave shot out of here, the record companies saw it and they merchandised it nationwide.

"The record companies poured in at least a million dollars here and if that money had been spent wisely, with an eye toward making the scene grow, then we would have had a flourishing situation. For example—the Jefferson Airplane got a huge chunk of resources with Grunt Records. It was wasted. They didn't much support local bands and music, they went on trips of their own. Well, who can blame them? They got the money so they did what they felt like.

"Besides Grunt we've had three other companies here: Bill Graham's Fillmore label, the Youngbloods'



Ed Denson of Blue Bear Waltzes.

Raccoon label and the new Grateful Dead company. Now, I don't know what the Dead's doing with their money; it's been pretty quiet over there. But otherwise we've had three huge chunks of resources in this area that somehow or other were dissipated.

"It was record company economics that created the need for the hits. The record companies have got locked into a system where their artists are costing them a fortune to bring out every time. They want to produce every record at state-of-the-art fidelity. And recording costs are matched everywhere else in the industry—salaries, office buildings, standard of living of all the executives. Their bottom end has mushroomed colossally."

Denson's most concrete ideas for changing the situation call for people here to start changing their concept of who they're making records for (and why they're making them) and to start making cheaper records.

"The record companies in Nashville are producing records they're going to sell in Nashville. They'll sell some in Bakersfield, but most of them in Nashville. The record companies in L.A. are producing records that'll sell in L.A. Record companies in San Francisco are producing records to sell in Detroit, New York, Washington, Philadelphia.

"Everybody wanted to be a San Franciscan so they all bought Rolling Stone and listened to the Airplane. And eventually the music became debased . . . the local people stopped wanting to do anything that was really hand made or good just locally. Everyone let it slide that way. Where do you find anyone in the press saying, 'Fuck the country, what you should do is produce music we like here in San Francisco.' Where was somebody to give a reasoned argument for not trying to create Top 40 hits and not spending so much money to make a record? Instead it was, 'hey these guys spend \$250,000 making a record, it must be good.'

"Now it's one of my idiosyncracies, but I don't think anyone gives much of a damn about the fidelity of the music, if the content is there. I point to Commander Cody's first record. It was not well played and not well recorded, but everyone loved it. When you see a band perform in a local club you're seeing a band perform under wretched conditions playing music that's full of mistakes, out of balance, often out of tune. But it's real, immediate and it's what everyone wants to hear. In the upper level of the corporations, all they know how to buy is technical excellence. What they can't do anything with is the substance, the music.

"Anyway, what needs to be done is for there to be an apparatus here for making records cheaply and making them primarily for a San Francisco market. If one hits, fine, but that has to be an accidental by-product. The artists have to be working on their music, not on Top 40 singles."

Matthew Kaufman is a law school graduate from Baltimore who came to the West Coast and got involved in the rock and roll business in 1969 as manager of Earth Quake, a young East Bay band that formed in high school and has been together for six years now.

His band has a constituency that has kept it alive during the years—an example of Denson's dictum of how a band grows when it has the attention of a consistent and sympathetic following.

Kaufman is not, as Denson points out, a pure example of someone working in the community. Nor does he have his own recording equipment. Nonetheless, he has founded Beserkley Records, his own record company and has released an Earth Quake single made for about \$1,400. It has sold, at gigs and by mail order, more than 2,500 copies, making it a self-sufficient grass roots hit.

Kaufman: "Beserkley was founded out of frustration at what was happening in this city and in the industry. I mean, there used to be every record company in the industry up here clamoring for San Francisco talent and this area was slated to be as big a production center as Nashville. But what happened was the business expanded big and then dried up as fast as it expanded. Mismanagement and mistakes have leveled the scene to where it's almost disintegrated.

"So Beserkley is going to explore some of the talent that's here. Beserkley's going to make what America needs and that's singles. When I say singles, I mean songs, songs you can go away from and be humming the melody. AM radio now is as banal as TV. It used to be that at least on the radio you'd hear what you couldn't see on TV. You'd hear the Stones and you'd hear the Who. Now you hear Helen Reddy and Sonny and Cher. It's pablum.

"It all has to do with the fact that this is a band town. There are a lot more live stages than studios and the record company people don't understand that. A band is the hardest thing for the record companies to work with and understand. A solo guy comes along, they see what kind of songs he's doing, what he looks like and they can put the best of the best behind him, get Michael O'Martian to arrange it . . . you follow what I'm saying? With a band they get five or six or seven dirty guys, they don't know who's writing what, who's arranging it, who's playing good, who the weak link is, how stable the group is. And they're all things that go into the business decision of investing in a product.

"So San Francisco was victimized because it had the least articulate organizations and a small money commitment. Then the scene got more and more fragmented and everybody left. Capitol used to have an A&R office here and were thinking of a studio, but they've pulled out. RCA has withdrawn support of Grunt. Columbia's the only company that maintains an A&R staff now and they haven't done too much. Without a major booking agency in town, everyone is forced to go to L.A. ASCAP has no office here. There are only a handful of good studios here, so usually you've got to go to L.A. to record. There's a lack of independent producers.

"But in one sense the record companies' avoiding the area for so long has made it prime and beautiful. There's lots happening just under the ground, just a little disguised. There are so many artists who are good but there is a complete lack in this area of good business talent . . ."

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Ralph Gleason, for years the Chronicle music columnist before becoming a vice-president at Berkeley's Fantasy Records, disagrees with Kaufman on several counts.

Gleason: "I think all record companies have shown that they're capable of dealing with the band concept. Show me a record company that hasn't dealt with it. . . . Anybody who says he doesn't want to make albums but only singles is only saying to me that he can't make albums."

Gleason, in general, sees a brighter picture. "There was almost no recording done here ten years ago. Now this is a major center of pop music recording. People come here from all over the country to record. In terms of the number of albums and the number of studios, I'm sure it's on a par with Muscle Shoals and Memphis—possibly not Nashville—but close. I'm sure the idea of having recording studios here was toyed with by all the companies, but I don't think it was a serious thing. They don't do that in Muscle Shoals. Not everyone maintains studios in Nashville."

(Let it be noted, in passing, that several of the other people quoted here classify as absurd the notion that San Francisco's production output is anywhere near that of Nashville's.)

Gleason elaborated on several of Denson's themes, including the connection between money and music.

"Basically what came down with the bands all went to prove what the old folks always said about American radicals. It all came down to money and that's what a huge majority of them went for. A lot of bands were talking about community but when it came down to it, they would rather have the expensive sports car and the fur jacket.

"We were dealing with people 25 and younger and a lot of them were not prepared to handle that much money. I think the lawyers here who acted as managers really became agents in the Tin Pan Alley sense and became flesh peddlers. They thought that the record companies were like a huge plum tree pregnant with fruit—rip it off and go. And they did it over and over. No wonder the record companies are shy—they've been burned. Not that being burned isn't at least 50% their responsibility. But you can't kill the goose that lays the golden egg."

Gleason on local record producing: "The Grateful Dead are a hit group and can get an album on the charts. It remains to be seen whether their organization can handle the cold, hard nonmusical aspect of it. The next thing they have to prove is, can they sell something other than themselves? The third thing is, can they continue to make hits?

"If they do all these things then they have a chance of becoming a real record company. They are the only real record company that's been done up here outside of Fantasy. Everything else has been vanity publishing, in a certain sense, an exercise in letting someone have the pleasure and the personal kicks of having their name on a record, while the real business was handled by real businessmen somewhere else. That's what everybody's done up here. All they did was make the record—it lasted no further than the studio."

But perhaps the most important thing Gleason and Denson both cite is the continuing antagonism of the San Francisco municipal government toward the music culture. Both men compared the situation to Nashville's, where the city government hired a public relations firm to promote Nashville as Music City, U.S.A.

Gleason: "Had we gone on with city support, they would have been able to brag about the fact that music was a major industry here. But they never encouraged it. They did all they could to discourage it. If the city had nurtured this thing, as in Nashville, it could have been a point of municipal pride."

Denson: "Rock promoters constantly lost money here because of permit revocations. Graham was always hassling with the fire and police departments. If Fire and Police thought there weren't enough exits in Graham's place, maybe they should have hired some unemployed carpenters and built the exits. There's a positive thing they can do and a negative thing and what they do is the negative thing.

"In Nashville everyone from the mayor on down likes country music. In San Francisco we have a more radical music and a more radical audience and what we need is a more radical mayor.

"When I landed in the Nashville airport I heard Nashville-produced music on the Muzac. When I landed in the San Francisco airport, I heard L.A. music on the Muzac."

Columbia artist Boz Scaggs—who has a most adventuresome new record due for imminent release and who is, at the moment, probably San Francisco's most popular musician—likewise sees a brighter scene. Besides the half dozen active studios cited by Gleason he mentioned the private studios of such people as Neil



Berserkley Records' Matt Kaufman, left and Earthquake lead singer John Doukas.

Photo by Jack McDonough

Young, Graham Nash and Paul Kantner and Grace Slick.

Scaggs: "When the scene exploded in '67-'68, everyone had to come here just to capture some of that aura, even if they didn't live here. In that respect it's still the same. San Francisco is considered by the professionals, the people who have their fingers on the pulse of day-to-day acceptance, as one of the three major up-to-the-minute markets. Everyone has to come through San Francisco and their acceptance in San Francisco will very much determine how their careers will unfold.

"There are more active musicians here now, there are more active clubs, there are more people buying records and attending concerts. Sure, the scene may be fragmented, but the whole country is fragmented and if you're going to be objective you have to compare it to what's going on in other places."

Scaggs' overall view is optimistic: "I think it's healthier than it's ever been—there are so many ideas and influences coming out of here. They all get synthesized in New York and L.A., but the creative energy is here. I think we're on the verge of opening into a really organized space. If things are diffuse, it's because there hasn't been much organization here."

Prominent among the numerous factors influencing the music scene is the position of promoter Bill Graham, a major local force since the first wave of bands broke. Some comments about him:

Denson: "You could say Graham was co-opted. Or you could say he outgrew the scene. He was always going for a lot of money—as were a lot of others—but he did very well at it. So naturally the question arises: Why should he produce concerts for 1,000 people when he can produce them for 15,000?"

Kaufman: "The scene was much more solidified when Graham had a vested interest in it. But Graham has now gone completely contrary. He's now trying to kill the San Francisco scene rather than support it, just by not putting new bands even fourth on a Winterland bill, to open the shows and cultivate the young San Francisco sound. Graham tried to make his own little empire much too early—show thrower, record maker, booker, manager. Consequently, bands he managed, who should be further along in their careers, are still in this town—taking jobs at Keystone."

Independent concert producer Bill Ehler, otherwise known as the Jolly Blue Giant: "You do have to give Bill certain credits. His trains run on time. Logistically, his staff is superb. But his operation seems to work in a pressure-cooker of high-tension vibes. I think that communicates to the audience and I think we're all the poorer for having to hear music in that kind of situation.

"Bill's approach to promotion is to reach the lowest common denominator of the potential audience because that's the largest number of people and the cheapest way to promote. Understand, I don't believe that Bill personally feels that red-freaked punks are who he wants to be putting on shows for. But he has made economic and organizational decisions which have resulted in just that happening. It's led to the debasement of concert music in this area. On the one or two occasions I've had the chance to sit down and talk with Bill I've found him to be a very warm and decent person. But I detest most of the things he's done to the music business here."

A further matter: the infighting between the bands that has perennially transpired here; and, related to this,

the presence of the musician's union, the AFM. Kaufman cites the band infighting as a major reason for the fragmentation. Denson agrees, noting that "A lot of bands hated each other. Just hated each other. Wouldn't let each other be on the same bills, formed little cliques.

"I remember one time the Loading Zone tried to stiff the union and got no support. There was our chance to break the AFM, which is sort of a legalized Mafia and a very regressive force in this community. And Loading Zone said 'Why should we join, they're just a bunch of criminals trying to steal our money, they won't do anything for us.' So Graham would say, 'Okay, but all these other bands are in the union and I can't let you play on the bill with them or the union will shut me down.'

"Now where did the union ever get the power to shut Bill Graham down? They got it from the Grateful Dead. Suppose the Dead and Airplane and Quicksilver had all said, 'We're leaving the union.' Well, that would have been the end of the AFM in San Francisco. It wasn't that the bands liked the AFM, they had all been coerced into joining, but there was a choice to be made between principle and money and nobody much knew the Zone or cared, so nobody backed them."

Neil Anderson is a handsome and ebullient 42-year old who left a fat job with Columbia Records in New York to come to San Francisco. He now heads the offices here of BMI, which is, along with ASCAP, one of America's two performing rights societies.

Anderson: "The only reason anybody such as Columbia and BMI opened up here in the first place is that there was self-development. If San Francisco got on its own ass again you'd have 20 companies with A&R offices up here. But the action's got to be generated here first. The record companies don't do it. Why don't they go to Seattle? Why don't they go anywhere? They go where the action is self-generated.

"But so far as anybody knows now, San Francisco is dead. There's no sense of community. Nobody's talking to each other. They're not going to attract people here. They're cutting off their own noses. The Hamilton Report moved to Memphis, not to San Francisco. Studio musicians don't come up here because there's no work up here. If there were work, they'd live here. Christ, if they knew they could live in San Francisco, you'd have nine-tenths of the music business up here.

"Every record that comes out sounds like the Jefferson Airplane sideways or the Grateful Dead upside down. Even when they're good I can't listen to them. Musicians up here don't respect themselves enough. It's a vicious cycle. Nothing happened, so people got lazy. People get lazy, then nothing happens."

Denson: "Another thing that may have happened is that in the beginning the bands had an anti-commercial attitude and said, 'I don't care what the world thinks, I'll make the music I want to make. I'll do my own thing.' But eventually I think the audience started to feel, 'Wait a minute, they're doing their own thing, regardless of what I think, not regardless of what the world thinks.'

"It seems to me they should have made an effort to find out what all those people in the dance halls wanted. If you're going to be a community, then there have to be people interacting. But there wasn't much interaction, only applause. If the bands had felt that were not the end of everything, only part of the process, the music might have kept going somewhere."

So. Is anybody making any moves? Yes, tentatively, on two distinct fronts—ostensibly with the same goals.

One is the recent opening of a San Francisco chapter of NARAS, the National Academy of Recording Arts and Sciences. Scaggs is a board member, also such people as Jann Wenner of Rolling Stone, George Daly of Columbia Records and a Bill Graham representative. The meetings have been energetic and serious, says Boz, and the idea is "to get everybody going in the same direction, to get more work done here than in L.A., to import work if we can. If everybody knew what everyone else is doing here and what everyone else has got, a great deal could be accomplished. If one thing could support another, then we could all make a living at it, which is really all we need."

The other is Denson's plan for a one or two day conclave of people in the area who are genuinely interested in exploring the problems of reasserting some sense of organized community. His hope is to get "participants, not just an audience. We'll need people who are willing to stay around and work, to breathe some life into whatever ideas come out of such a gathering."

And there, for the time, lie the hopes of the San Francisco sound, trumpeted nationwide in its days of glory, just seven years back. Ideas (and recommendations, second guesses and recriminations) have never been in particularly short supply in San Francisco's music scene. Now it remains to be seen if that elusive breath of life can still be puffed into the musical community. ■

Jazzing Up Community Education in Oakland

By Arnie Passman

"For five minutes, play!", yells the band leader to his charges, a motley group of three and four year olds beating away at an assortment of bongos, cowbells, triangles and gourds. "Get back in your circle! Don't get too close to the edge! Don't walk on the piano!" Finally, he's satisfied: "Now you have an idea of how to perform. We're sophisticated!"

Charles Moffett, the man waving the baton, is a lot more than your typical grade school music teacher: he's an internationally recognized jazz musician, veteran of six years as drummer with the Ornette Coleman Trio—and played with the Trio when it recorded "down beat" magazine's Record of the Year for 1965. But now, in a little school in Oakland's flatlands, he's turning his skills over to the community, dedicating himself to the basic education of children from nursery age to high school.

"We Learn Basic Survival Skills Through Music Education," reads the slogan on the wall of the music room of the new Community Learning Center, 6118 E. 14th St. in Oakland. The multi-use center was purchased last year, using donations to the non-profit Educational Opportunities Corporation. "Such a building has been a major goal of the Black Panther Party for some years," says Ericka Huggins, director of one of the CLC programs, the Intercommunal Youth Institute (IYI).

Moffett became, in November, the first full-time music director of the IYI, which Huggins describes as "a community-based model school in which we are trying to have our children develop like those in over-staffed, over-financed private schools do." Moffett himself sees his role this way: "I try to carry the value of music over in the three R's and I meet regularly with other teachers about the students' subject matter and problems. For example, mathematical concepts such as fractions are easily grasped when eighth notes are studied in music."

Participation in the music program, he continues, helps encourage withdrawn students: "Two or three girls who were having trouble in spelling are now among the first to answer. There're a lot of things I'd like to do. Like adding typing for children, as young as three. In the music program"

Moffett is happy with the IYI arrangement, but he reached it only after a long struggle that sometimes leaves him, like many black musicians, embittered. "The serious music is taken out of the black community," he argues, "and you're told the white audience is the one who wants it. But it isn't publicized and advertised and then it's a survival crisis for me. I want to share the music."

Ironically, though Moffett himself has gained a degree of success, his children—all four of whom are musicians as well—are already starting to feel the dimensions of the discrimination.

JAZZ—AND POLITICS

Son Codaryl, 12, another drummer, started playing professionally at the age of five and has toured with Ornette. "A few years ago," Moffett recalls, "Codaryl was on television in New York and he got invited to play at a big festival in Stockton because the Chronicle ran a review of it. With the money from that gig, Codaryl bought his mother a color tv set."

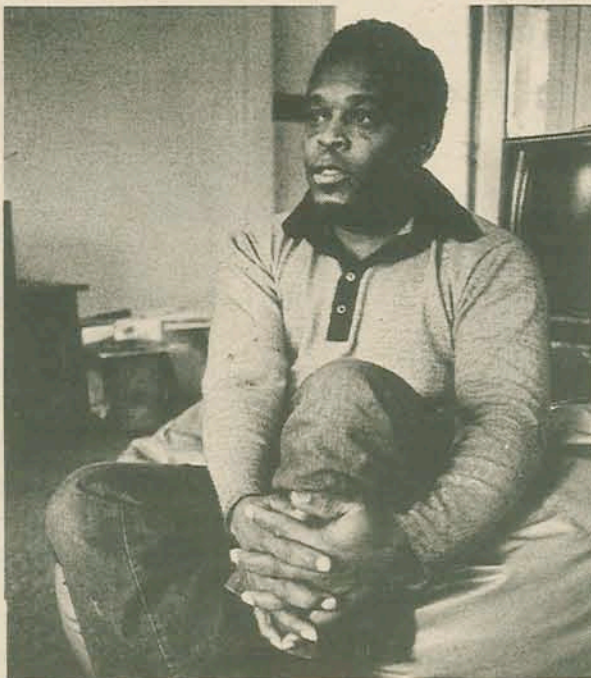
"That was great, but I think if Codaryl was white, he'd be a millionaire."

"I've had the same kind of thing happen. It was easier for me to get work here when I lived in New York. Now, I'm a local musician, which is how one club owner here turned me down when I asked him for work."

It's that kind of experience that makes Moffett pleased with his reception at the Community Learning Center, set up by the Panthers. Of his own politics, he says "I've been affiliated all my life," and became particularly focused politically while with Ornette. Now, "I'm proud to have a group of people I can work with. This is the best thing that's happened to me."

"The party loves music," noted Huggins. "But there's practicality and survival involved, especially for black musicians. Ideas are demeaned in all the creative arts, education, politics, everything. But progressive people bring about change."

In his own quest for change through music, Moffett has developed a full-to-overflowing music program at the Institute, begun with the Intercommunal Youth Band, which he started last summer. Now 36-strong, this jazz orchestra is composed entirely of young people—almost all preteens or younger—including Moffett's



Top: Charles Moffett conducts the Intercommunal Youth Band. Below: Charles Moffett

daughter Charise, 10, and six-year-old son Charnett, on the drums.

Charnett ("For Charles and Ornette," says his father. "If it'd been a girl, I would've just added an 'e'"), who also plays trumpet and trombone, had his own original composition, "The Net Man," premiered last fall at the CLC's dedication ceremonies; between them, Charles and his children have composed hundreds of works.

The three and four-year-olds fit into the Tiny Tot Rhythm Band. A musical performance by a group of children so young is rare but Moffett lets them "set their measure of progress. My requirement for them is to do what they want to do."

A 20-minute session with the Tiny Tots seems to take more out of Charles than two hours with the band; it's more a theatrical approach with the tots, interspersed with coaxing and pleas. With the older children in the Youth Band—and in the Intercommunal Youth Modern Jazz Trio—more detailed commands mark his work, with less good humor at miscues and even some conductor-type explosions. "I'd stand on my head," Moffett laughs.

His fortunes were less optimistic back in the 50's when Moffett, now 44, earned less than \$2,500 a year as music teacher and band leader in black Texas high schools. Looking back, he notes that "I eat, walk, talk and sleep the progress of the children. I push harder with them because of the conflicts I've had."

While in Texas, in 1960 he was approached by Ornette Coleman, who was making new and decidedly political waves in jazz, to join him as his drummer. "I told him I couldn't, that I had to take my group to the state finals the next spring," Charles recalls. A year later, though, he made the break and went to New York to join Coleman, a life-long friend.

Over the next six years Moffett played with Coleman, Sonny Rollins, Archie Shepp and other jazz greats. At the same time, he was teaching in the New York City school system. "My life's been teaching, playing weekends, traveling during the summer," he remembers.

In 1967, extending his growing commitment to youth, he founded the New York City Youth Orchestra, which "began as a drum and bugle corps, out of the Sea and Land Church where I was an elder. But as we acquired instruments, which is always my biggest problem, we began to get gigs at parades, speeches, project dedications. We played with Mayor Lindsay a couple of times."

Then in 1970 it was on to Oakland and his own music studio for youth and soon the job of music director of Oakland. He resigned that post, because "the city could not find funds to service the community." At Odyssey, a Berkeley progressive school, he taught and was made principal. "But," he told me, in a glimpse of his feelings about his several roles and images, "some

of the people there still looked upon me as a jazz musician," more than an educator, so he moved on.

At the Youth Institute, though he's a perfectionist with the older students, Moffett professes no overriding interest in pushing them toward club or concert work. "I'm concerned with the education and value in music," he explains. "And jazz gives the person the opportunity to participate before reaching the level of professionalism." But, he adds, "I consider the music of Ornette and Trane superior to classical."

Playing with a large group from an early age, Moffett believes, makes a child's mind more alert and helps him appreciate the concept of cooperation. "It's a cakewalk; the children can do it. They're up to playing together now more than 10 times a month. There's improvement in all their studies. And I've started letting beginners play right off with the others, which is good."

"I'll start from where they come from and progress. What comes first is what makes the child happy, like letting him choose his instrument. Then, he'll bend over backward to make what's needed for the group."

And though he's not pushing his proteges onto the stage, they're getting there anyway. One weekend early in February, for example, they played Friday at a Ron Dellums benefit at the Claremont, a high school band festival at SF State on Saturday, then on Sunday delivered a truly outstanding jazz concert at a book party for "In Search of Common Ground," a new work co-authored by Erik Erikson and Huey Newton.

Moffett carries his educational efforts beyond beginners, though, and has introduced at the Center a program of sight reading and theory for people who already play. "I think I have some particularly original notions and ideas about music," he says, pointing to his "Ten Commandments of Music"—"suggested knowledge hints, about theory and working harmoniously together. I try to make unschooled musicians aware of what music does, what the objectives are. Each commandment leads to another."

Meanwhile, Moffett the professional tries to stay flexible with his youthful charges, stressing that "the adult has to adjust, too. Be real and true and you gain their respect. I adjust the music to the child. If he should be playing B and he's playing G, I'll adjust for him, change his chart. It all adds up."

SHARING THE MUSIC . . .

Ortiz M. Walton is a young black composer, musician and sociologist living in Berkeley. In his recent book, "Music: Black, White and Blue," he wrote:

"A characteristic of African arts in general and music-dance in particular, is the element of *collective participation*. . . Audience involvement which is closely related to African religious rites is an artistic sharing which is not to be found in the performances of Western 'classical' music."

Concluded Walton:

"Afro-American musical culture offers the only hope of a musical art form in America that is capable of unlimited expansion and growth, provided that significant changes are made in terms of control over outputs as well as input by Afro-Americans in all phases of the music industry related to production and distribution, and in terms of long-range, systematic support from federally financed programs such as the National Endowment for the Arts, for the creation and perpetuation of training institutes for Afro-American musicians on a community, as well as national level."

This is the kind of change that Charles Moffett and the Intercommunal Youth Institute are attempting to bring about. Here, his contribution and challenge to the world of jazz—called "the most developed black music" by revered pianist Cecil Taylor—is further developed in cooperation with people whose political goals are to erase the deepest contradictions of the society.

Some of these contradictions have plagued Moffett along the way, whether through the constant struggle to get instruments for schools, or the white businessman's control over the marketability of the black man's jazz—or even the kind of ongoing frustrations which left Moffett a skeptical unbeliever when Who's Who first contacted him, wanting to list him: "It took me a year to answer them; I thought someone was jivin' me."

Nobody was jivin' him, of course. And now, in an experiment down in East Oakland, Moffett will try to use the talents that put him in the books to send a whole army of broadly-educated young disciples off to spread the word—and share the music. ■

Photos by Sam Silver

Make Your Own Music: A Survey of Bay Area Resources

By Jeanette Foster

With the depression settling in, you may be finding yourself with time on your hands—and very little money. A solution: turn to music, picking up popularity as an enjoyable and economical form of entertainment. Below, an introduction to the ins and outs of getting the most from music without it getting the most out of your pocket.

We'll get you started by telling you about lessons at organized music schools, a few good shops for inexpensive repairs and some of the best sheet music stores in town.

There are music ensembles you can join, free and without the trauma of auditions; there are clubs and newsletters to pique your musical interest. Once you get started, you'll find many musical diversissements that won't cost a fortune.

Instruction

One of the hardest things in music is finding a good teacher at a price you can afford. Music lessons range from \$3-25 an hour, depending on the experience and professional standing of the teacher. The list below covers organized schools of music, but bulletin boards are also filled with music teachers looking for students (usually at pretty fair rates) and any music store could recommend more.

COMMUNITY MUSIC CENTER, 544 Capp, SF, 647-6015, private lessons on every instrument except harmonica and accordion. Fee is based on income, ranges from \$1-6 for ½ hour lessons (averaging \$3.50/½ hour). The Music Center also offers inexpensive and free classes in voice, Chinese Music, opera and children's chorus.

SF CONSERVATORY OF MUSIC, 1201 Ortega, SF, 564-8086, classes in all orchestra instruments, keyboard, voice and classical guitar. Lessons are contracted in groups of 18 one hour lessons varying in price from \$144-324 (\$8-18 an hour), depending on the teacher. The Conservatory is an accredited music college offering degrees in music.

MUSIC AND ART INSTITUTE, 2622 Jackson, SF, 567-1445, also a 4 year college with a professional degree in music. Lessons are available on all orchestra instruments, keyboard and guitar; \$220-400 for 16 one hour lessons (\$14-24/hr.). Summer session, \$110-200 for eight one-hour lessons.

BLUE BEAR WALTZES, 2403 Ocean, SF, 334-5703, full time school for musicians. Lessons on banjo, bass, drums, guitar, flute, fiddle, mandolin, piano, organ, voice, sax, trumpet and

classes on song writing, music criticism, theory, etc. Cost is \$60 a month (includes lesson, classes and workshops) for 4 months.

ALI AKBAR COLLEGE OF MUSIC, P. O. Box 956, San Rafael, 454-6264, another full time music school, teaching North Indian classical instruments: sarod, sitar, Indian bamboo flute, tabla, sarangi and esraj. Also Indian music lessons on violin, guitar and voice. \$275 for 2 months of classes.

OAKLAND MUSIC SCHOOL, 2030 Broadway, Oakl., 452-4837, instruction on all orchestra instruments, accordion and piano, beginners lessons \$12 for the first 4 lessons, \$4-5 an hour after that. Also classes available.

GUITAR INSTITUTE, 1460 California, Berk., 527-4277, group classes available on folk and blues and jazz. Eight lessons for groups of 8-14 run \$14.

HAWAIIAN MUSIC CENTER, 6647 Foothill, Oakl., 568-3211, Hawaiian music lessons on guitar and ukelele, \$2.50 an hour.

DEL ORO CONSERVATORY FOR THE CLASSICAL ARTS OF MUSIC AND DANCE, 3521 Grand, Oakl., 849-4446, lessons on all orchestra instruments with an emphasis on Spanish music, 10 weeks for \$65-137, includes private lessons and theory class.

UNITED PROJECTS BUILDING WORKSHOPS, 330 Grove, SF, 864-9115, workshops in drums and woodwind, free, call to find out times.

NEW YORK RECORDER WORKSHOP, 51 Wood, SF, 563-1287, directed by Paul Ehrlich, lessons on recorder and flute for Renaissance and Baroque music.

Instrument Repair

WOODWIND AND BRASS WORKSHOP, 1135 Taraval, SF, 681-8228, repairs woodwind and brass instruments, prices hover around \$50 for a standard flute overhaul, \$60 for a clarinet, \$80 sax and \$40 trumpet.

WILD VIOLIN REPAIR SHOP, 256 Jones, SF, 474-7626, Ernest Wild, who proudly displays his two degrees in music from Northwestern University, personally repairs string instruments to perfection. Wild can also recommend instructors of string instruments.

KAT AND MOUSE MUSIC, 4107 24th St., SF, 826-8717, an alternative music store that sells instruments, sheet music and does excellent instrument repairs at very low prices—standard

flute overhaul \$35, they have been known to do minor 5 minute repairs for free. Private lessons are also available.

WHITNEY BAND INSTRUMENTS, 822 Mission, SF, 495-4300, repair woodwind, brass and string instruments, prices vary but standard overhaul for flute is \$50 plus parts (or \$40 plus parts, for just the repair and no polish). They also rent band instruments.

GUITAR SHOP, 1375 9th Ave., SF, 564-6781, repairs and sells all fret instruments (guitar, mandolin, banjo). Adjustments run \$15; refretting \$15. Private lessons available on guitar, lute, banjo and dulcimer, \$4/½ hour or \$2/hour for a class.

HOUSE OF WOODWINDS, 324 14th Street, Oakl., 834-2425, repairs only woodwinds, wouldn't quote prices over phone.

THE PEOPLE'S ART AND MUSIC STORE, 1375 Ninth Ave., SF, 564-6781, sells, repairs, restores string instruments, flutes and Eastern instruments. Lessons on guitar, banjo, flute and recorder. Good information source for lessons, instrument makers and musicians looking for jobs.

TREE FROG MUSIC, 6201 Geary, SF, 752-6271, repairs and sells string instruments and flutes. Also music books and lessons available.

ACOUSTIC, 1418 Haight, SF, 863-7348, basically a wood shop that builds, repairs and sells instruments (specializes in violins, guitar, banjo, mandolin and dulcimer). Private lessons at \$4/½ hour.

ALEMBIC INC., 60 Brady, SF, 864-3800, repairs most instruments but specializes in electric instruments and equipment, prices are a bit high but their customers call their work excellent.

Sheet Music

The yellow pages are filled with music stores selling all kinds of sheet music from the latest top forty hits to classical compositions and ranging in price from 25¢ to \$25. Below, a selective list suggested by Irene Oppenheim, Guardian music/dance/theater critic.

SF PUBLIC LIBRARY, Main Branch, Civic Center, loans sheet music for all classical musical instruments and ensembles. They also have vocal music and some popular music. Loan period is 6 weeks.

SF CONSERVATORY OF MUSIC SWAP SHOP, 1201 Ortega, 564-8086, has sheet music, both new and used (some more than 100 years old), prices start at 25¢. Used instruments for sale, instruments sold on 20% consignment. Open Mon.-Wed.-Fri., 1-5 p.m. and Sat., 10 a.m.-1 p.m.

BYRON HOYT, 190 10th St., SF, 431-8055, large supply of all kinds of sheet music and instruction books, including some jazz.

ALDEANE MUSIC SERVICE, 150 Powell, SF, 986-2434, reputed to be one of the best places to get piano music in the city.

RAYMOND OJEDA, 136 Jones, SF, 673-9035, best place to buy music for wind instruments, prices range from \$1-25, call to make sure some one is there, store hours change every week.

BUCKNER MUSIC SUPPLIES, 1828 Clement, SF, 221-4808, mostly popular music, but some classical and quite a few instruction books. They also rent instruments.

SHERMAN AND CLAY, 141 Kearny, 781-6023, large supply of popular and classical music. They take telephone orders.

BERKELEY MUSIC HOUSE, 2061 Center, Berk., 845-6060, good selection of recorder and classical music. They will send the music to you, if you order over the phone.

Community Groups

RECREATION SYMPHONY, meets Mondays, 8 p.m., 50 Scott, SF, anyone welcome to join.

BERKELEY COMMUNITY ORCHESTRA, meets Tuesdays, 7-10 p.m., Berkeley High School, Milvia/Allston Way, open to the general public.

BERKELEY COMMUNITY CHORUS, Mon. and Wed., 7-10 p.m.,

Berkeley High School, Milvia/Allston Way, open to everyone.

BERKELEY BACH CHOIR, meets Tues. and Thurs., 7:30-10:30 p.m., West Campus, University/Bonar, public invited to join.

MUSICAL ARTS OF RICHMOND, 233-1466, adult orchestra, choir, experimental chorus, chamber chorus, youth orchestra and a childrens' choir, call for information.

Newsletters

BELLS, c/o Henry Kuntz, 1921 Walnut, No. 1, Berk., 94704, newsletter on improvisational music published every 4-6 weeks with articles and news and reviews of improvisational music in the Bay Area. 30¢/issue or \$1.80/6 months.

FOLKNIK, c/o SF Folk Music Club, 885 Clayton, 661-2217, club newsletter produced by Faith who says she "has a little bit of folk from being raised in the mountains of Idaho." The 8-10 page newsletter comes out 6 times a year and contains a schedule of club events and folk events, 2-4 original songs, reviews and articles. Available through membership in the SF Folk Club.

FOLK NOTES, c/o Peninsula Folk Club, Jean Sinke, 1649 Moiltor Rd., Belmont, 94002, 591-9579, monthly newsletter of about six pages with articles of interest to folk musicians, calendar of events, reviews and original songs. Also available with membership in the Peninsula Folk Club.

BROADCAST MUSIC INC. MAGAZINE, 680 Beach, SF, 94109, 441-7255, BMI is a non-profit institution that represents composers' music by collecting royalty money from TV and radio that use their pieces and giving that money to the composers. Their magazine primarily goes out to TV and radio stations and includes articles and information on composers.

Musicellany

MUSIC SWITCHBOARD, 626-6853, information for musicians on jams, club information, contacts, rehearsal space, recording studios; also lists various musicians.

SF FOLK MUSIC CLUB, 885 Clayton, 661-2217, every other Fri. at 9 p.m., jam session for folk musicians. Membership \$2, they also publish "The Folknik," newsletter of folk-musical information in the Bay Area. Members available to perform at parties.

MARIN FOLK MUSIC CLUB, 924-9486 (mornings) Terry or 456-0427, John, club for singing, playing and listening to folk music, meet every other Fri., 8:30 p.m. Corte Madera Public Library, \$2 membership.

PENINSULA FOLK MUSIC CLUB, 1649 Moiltor Rd., Belmont, 94002, 591-9579 (Jean Sinke) or 1440 Hull Dr., San Carlos, 94070, 593-6403 (Mary Louise Pavy) meets first Fri. of every month to enjoy folk music, Burton Park, Cedar St., between Britain and Arroyo, San Carlos, membership \$2 (includes a newsletter). ■

COMING UP!

Everything you could conceivably have wanted to know about the choicest East Bay neighborhoods—but didn't know who to ask.

EVENTS

By Jeanette Foster

FEBRUARY 14 THROUGH MARCH 1



A DEFINITIVE GUIDE TO BAY AREA CLUBS

The Bay Area has the most active club scene in the country. It's also one of the few places where bands can make a living playing in local clubs. The Bay Area offers a range of entertainment from top recording artists playing in plastic night clubs with high cover charges to a group of amateurs trying out on "open mike" night at a local neighborhood bar.

Because there are so many different types of clubs, it's good to know ahead of time if you must lay out \$1.50 for a beer or if you'll be restricted to your chair and won't be able to get up and boogie to your favorite group.

Below we describe a selected sample of Bay Area clubs—from the little known neighborhood bars with little known groups to well established clubs featuring name acts. Singles' bars (like those lining Clement and Union streets) have been left out. These bars usually have the same "on the make" atmosphere and the same house band nightly. (Clubs: By Jeanette Foster and Jack McDonough.)

SAN FRANCISCO

BOARDING HOUSE: 960 Bush, 441-5444, always has top name groups (i.e., Pointer Sisters, Dan Hicks, Committee, Kenny Rankin, Ester Phillips, etc.) in a concert-type setting where you sit at tables and drink (beer \$1.10, wine drinks \$1.10, bottle of wine \$3), no room for dancing. They also offer dinner (about \$3-3.50 which takes the place of the cover charge amount and reserves a seat for you at the first show). Coming up: Anita O'Day, Feb. 14-17; Hugh Masekela and Hezoleh Sounds, Feb. 19-24.

CESAR'S CLUB: 576 Green, 781-9300, operated by amiable Latin pianist Cesar Ascarrunz, whose own band plays regularly, along with other Latin and jazz acts. The atmosphere—mellow, lots of dancing.

EARTHQUAKE McGOON'S: 630 Clay, 986-1433, situated on the outskirts of the financial district, offers one of the best jazz bands, Turk Murphy. Crowd tends to be older and well dressed. Good and reasonably priced Japanese cuisine available after 5 p.m.

FAMILY FARMACY: 4334 California, 668-7755, very low-keyed coffee house, where you sit on over-stuffed pillows and enjoy their "all you can eat specials" for 99¢, 5-8 p.m. (Mon.-split pea soup and salad; Tues.-spaghetti; Wed.-tuna casserole; Thurs.-chili). Their folk music ranges from mediocre to very good, 50¢ min. after 8:30. Coming up: Bob Lieberman, Thurs.; Pat McLaughlin, Fri.; Devil's Dream, Sat.; Jonathan Postal, Sun.; auditions, Mon.; Colleen Flanagan, Tues.; Mark Duke, Wed.).

GREAT AMERICAN MUSIC HALL: 859 O'Farrell, 885-0750, done in Victorian style with a bar tucked in one corner and lots of room to dance—or if you prefer, a balcony to survey the scene below. Cover varies (about

\$2.50), beer \$1, drinks \$1.50. Coming up: Butch Whacks and the Glass Packs, Feb. 14-15; Victoria with the Crystal Pistol and the Stuart Little Band, Feb. 16.

GULLIVER'S: 348 Columbus, 982-0833, covered with beautiful plants, the former Ruby Taboo's features bluegrass and folk music every night. Beer is sold by the glass and pitcher, lots of foot stomping but no dancing.

INTERSECTION: 756 Union, 397-6061, actually a "center for religion and the arts" but their Fri.-Sat. night coffee house has terrific folk music in a relaxing atmosphere, admission by donation, music starts 11 p.m. Coming up: Dwight Holmes, Feb. 15-16; Travis Shane Brandon, Feb. 22-23.

KEYSTONE KORNER: 750 Vallejo, 781-0697, the only place in the Bay Area to hear top notch jazz, tends to be crowded when good groups play so get there by 8:30 on weekdays and 8 on weekends. One drink min. (beer and wine \$1.05). Cover \$3 weekdays, \$3.50 weekends, no room for dancing. Mon. nights feature flamenco music with guitars, dancers and singers, first 25 people are free, \$1.50 for the rest. Coming up: Rahsaan Roland Kirk and the Vibration Society, Feb. 14-17 and 19-26.

MINNIE'S CAN-DO CLUB: 1915 Fillmore, 563-5017, very down home atmosphere due to Minnie's warm spirit (although she has thrown out troublemakers twice her size with no problem). Basically a neighborhood bar with a small area in the back for dancing. Blues is usually the thing, with phenomenal blues pianist Dave Alexander a regular, Wed. night, 8:30 p.m., excellent poetry readings. Cover \$1, beer 50¢.

MOONEY'S IRISH PUB: 1525 Grant, 982-4330, Sean Mooney opened this Upper Grant pub six years ago; it has grown to be one of the most successful bars in the area. Weekends are filled with hip professional and semi-professional people, mostly singles in the 25-35 range, although

the neighborhood bar atmosphere and the music (zesty bluegrass) keeps it from being a typical singles scene. Guinness on draft (75¢), bottle beer (50¢) and most liquor (\$1.25). Coming up: Turtle Creek, Tues.; Steamin' Freeman, Wed.-Thurs.; Western Union, Fri.-Sat.

OLD SPAGHETTI FACTORY: 478 Green, 421-0221, a funky bar in the heart of North Beach, decorated in outrageous junk, frequented by a variety of people from well dressed financial districters to writers trying to form an alternative press club to tourists. Drinks vary from 75¢ up. Unusual entertainment for this setting, flamenco dancer Fri.-Sat., classical chamber music concerts Sun., Japanese classical music on Tues. Cover varies from \$1-2.50. There's a mediocre restaurant on the premises, specializing in—guess what—spaghetti (clam, meat, etc.) running around \$3.

ORION: 40 Cedar Alley, 474-9834, located in an alley between Polk and Larkin, this dark and always coffee house has very good folk and blues music. Delicious desserts (try their cheese cakes) but a little on the expensive side, 50¢ min. upstairs where the music is. Frequented by very mellow organic-hippie types who usually come to sit and listen to the music for an evening.

ORPHANAGE: 807 Montgomery, 986-8008, beautiful space filled with large, healthy plants, lounging pillows and stained glass windows but a microscopic dance floor. Caters to extremely well dressed people (hip young lawyers, financial district secretaries, stewardesses, etc.) who have money to spend since the cover charge ranges from \$2-4 and drinks run \$1 (beer) to \$1.75. The best time to go here is Sat. afternoons, \$1 admission and radio station KSAY broadcasts live bluegrass music. Name record artists perform at the Orphanage, so it's always crowded (to extremes, where you have to stand because there's no room to sit) and the feature group always shows up late—11:30 or later (if you're not there by 9, you'll never find a place to sit. Coming up: Azteca, Feb. 14, \$3; Delta Wires, Feb. 15-16, \$2.50; Greyson St., Feb. 17, 22, 23, \$2.50; John Lee Hooker Blues Band, Feb. 18-19, \$3; Cold Blood, Feb. 21, \$2.

RIBELTAD VORDEN: Precita/Folsom, 647-3399, neighborhood bar with little known groups that produce great foot stomping music and some well known people have been known to stop by

and jam a while. Friendly atmosphere, wine 40¢, beer 35¢, good food too. Coming up: Patrizia, Thurs.

SOUL TRAIN: 412 Broadway, 362-5466, the newest enterprise to take over the site of the old Mr. D's (where the Matrix failed at a resurrection attempt). Run by Don Cornelius, who has the TV show of the same name, the Soul Train is a very uptown place offering the cream of the nation's soul acts—Harold Melvin and the Blue Notes, the Four Tops, etc. The bar has been moved away from the center of the room, making the three level club even more attractive. Cover charge is a bit stiff, usually about \$5, drinks \$1.50-2.

VILLAGE: 901 Columbus, resembles a plastic ballroom of the 50's with all the bad acoustics and no class. Door charge is \$3 (even sold through Ticketron) Be prepared to be harassed about I.D. by two large bodyguards as soon as you walk in, stamping your hand, signing their mailing list, etc. Drinks run \$1.25-2.50. Filled (both the balcony and lower floor) with people dressed like '30's gangsters (flashy suits, low cut sleazy dresses, etc.) large dance floor (people usually don't dance until the second set, then everyone dances) and good groups (unfortunately the group you paid \$3 to see comes on third around 12:30 a.m.). Coming up: Is, Mabuhay and Solar, Feb. 16.

WUMPERS OLD MAN: 1335 Grant, 982-2357, possibly the best dancing spot in SF. Mellow hippies in patched blue jeans come here to dance their feet off. Bands are usually unknowns but manage to keep everyone boogieing all night.

EAST BAY

BIG ART'S HARD TIMES: Downstairs, La Val's, Euclid nr. Hearst, Berk., 845-9259; hidden in a basement and usually packed with people, Big Art's (Art's the blond surfer who tends the bar) is great for dancing (lots of rock-gospel music) and friendly atmosphere, cover \$1.50, beer by the glass and pitcher.

CHARLEY BROWN'S: 1890 Powell, Emeryville, 658-6580, there are several places around by this name and they are just about as close to minor-league Las Vegas as you can get in the Bay Area. Young "professional" singles dressed to the nines sitting at table sipping cocktails, watching an equally well-dressed band. The people sit because there's no place to dance. In Emeryville,

Brown's features Hot Cider, a band (not a drink) that includes guitarist Dennis Geyer, who has worked with several area blues bands (they even cut a single on an independent label, Lid Records—"I Wish I Knew How It Would Feel to Be Free"). No cover, beer \$1, drinks \$1.50.

FREIGHT AND SALVAGE: 1827 San Pablo, Berk., 548-1761, if you don't know where Freight is, chances are you'll pass by without noticing it. Housed in part of an old warehouse, it's one of the most enduring folk clubs in the area and offers a full schedule of the best of the Bay folkies, countryphiles and bluegrassers with some international ethnic folk stuff thrown in. The atmosphere is country, laid back and friendly. Hoots (50¢ admission) every Tues., admission varies with the group (\$1.50-2.50). Often more well known people like Mike Seeger or Rosalie Sorrels will drift in from the country and western circuit to see their friends at the Freight. Coming up: Jime Ringer with Mary McCaslin, country music, Feb. 14; High Country, bluegrass, Feb. 15; the New Silver Stringed Macedonian Band, international folk music and dancing, Feb. 16; Normal Heights Lounge Lizzards, fiddle, mandolin, banjo, guitar and auto harp, Feb. 20; Rosalie Sorrels, Feb. 21-22; Lawrence Hammond and the Whiplash Band, country, Feb. 23; Larry Hanks, traditional folk music with cowboy and train songs, Feb. 27; Berkeley Blues and Ragtime Band with Diane Holms, Feb. 28.

KEYSTONE BERKELEY: 2119 University, Berk., 841-9903, doors open at 8 and music starts at 9 and the line starts forming outside around 7 (just to give you an idea of the size of the crowd). The median age of the audience is about 19½. The club is big and warehousey but lots of dance space always in use. Owned and operated by long time club stalwart Freddie Herrera, who two years ago sold off Keystone Korner in SF to concentrate activities at his Berkeley club, formerly known as the New Monk. Herrera's personal acquaintance with many local bands enables him to steadily feature acts such as The Merl Saunders-Jerry Garcia group, Tower of Power or New Riders of the Purple Sage that don't show up much elsewhere. Cover \$3 (varies), beer 75¢ glass, \$3 pitcher. Coming up: John Lee Hooker and Colefeat, Feb. 14-15; Jerry Garcia and Merl Saunders, Feb. 16-17; Les McCann, Feb. 21-23; Earthquake,

Continued on next page

Continued from previous page.

Feb. 24; Butch Whacks and the Glass Packs, Feb. 20, 27; Sons of Champlin, Feb. 28; Audition night (\$1.50 cover), Mon.

LONG BRANCH: 2504 San Pablo, Berk., 848-9696, people come here to boogie, mostly top notch East Bay bands play, Earthquake, the Rockets, Frank Biner, the Rubinoos, Grayson Street, Huey and the Titans. Copperhead showcased at the club during their brief period of ascendancy. Formerly a biker hangout named the Babylon, the Branch still sports a goodly amount of East Bay Grease and attracts a lot of the 18-year-old set. Cover around \$2.50, beer 50¢/glass, \$2/pitcher. Coming up: Asleep at the Wheel and Grayson Street, Feb. 14; Alice Stuart and Snake with the Valley Boys, Feb. 15 and with Clover, Feb. 16; Grayson Street, Feb. 17, 21, 24, 28; The Titans, Feb. 20, 27; The Tubes and Kid Gloves, Feb. 22-23; the Valley Boys, Feb. 26.

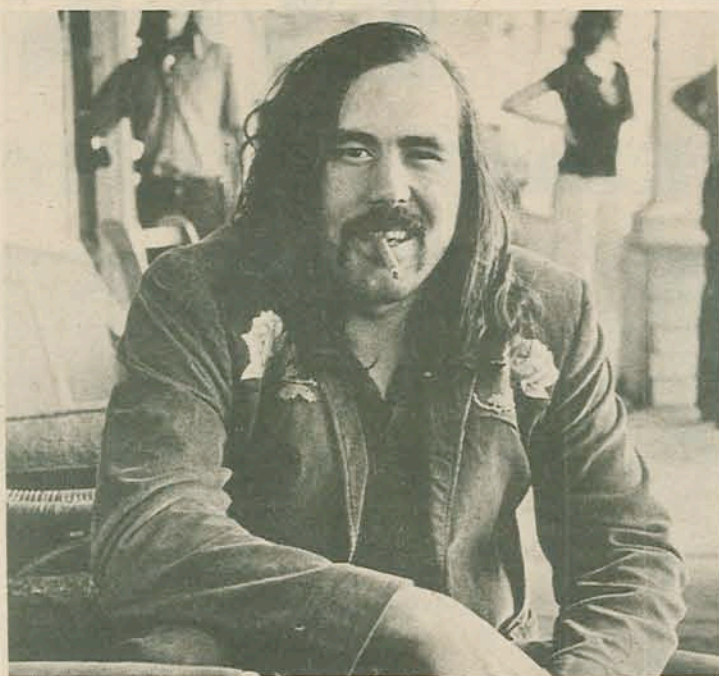
MANDRAKE'S: 1048 University, Berk., 845-9065, the best dancing place in Berk., very friendly atmosphere, lots of dancing and cheap beer and wine. Used to be the place for Joy of Cooking and Commander Cody, now features good blues music

like Charlie Musselwhite and Jimmy Witherspoon and occasionally some country groups like Delta Wires.

NEW ORLEAN'S HOUSE: 1505 San Pablo, Berk., 525-2221, another good dancing place for blues music in a mellow atmosphere. Food, beer, wine, juices and teas are served. Cover \$1.50-2.50. Coming up: Nimosha, Feb. 14, 21, 28; Rowan Brothers, Feb. 19; The Station Brothers and Holly Penfield Band, Feb. 22-23; Musselwhite Blues Band, March 1-2.

ORDINARY, 3974 Manila, Oakl., 655-3640, downstairs is a beautiful wood-carved bar taken from an old SF hotel where blues-folk-rock music wails, upstairs is delicious creole food. (\$2.95 up). Rarely a cover, beer and wine 50¢. No dancing, just a lot of foot stomping.

RUTHIE'S INN: 2618 San Pablo, Berk., 845-9734, a long rectangular room, resembling the BART tube, with a black ceiling and lots of those shiny spangles and walls filled with pastel Tahitian scenes. Irwin Labbe has maintained Ruthie's as the East Bay's most consistent soul food spot, with excellent local soul and blues talent. Cover varies from nothing to \$5; \$1/beer, \$1.25-1.50/drinks.



Commander Cody, who became famous while playing at Mandrake's, Berk., still appears in Bay Area clubs from time to time.

SEVENTH SEAL COFFEE-HOUSE: 2311 Bowditch, Berk., 848-0269, run by a Lutheran Church group, good chance to see amateur (usually students) folk music that is surprisingly good. No cover, cheap coffee, teas and eats. Open Fri.-Sat. only.

TUCKETT INN: 18564 Mission Blvd., Hayward, 276-9778, a colorful bar with a colorful clientele made up mostly of red freaks and bikers who work in

the offices, factories and garages of the industrialized Hayward-Oakland-Fremont sprawl. The decor is intriguing (paintings and drawings of the lineage of the mythical Tuckett family), the beer is cheap (20¢ on Tues.), the music passable to good with lots of room to boogie and things in general are real loose. Cover \$1-2. Coming up: Colefeat, Feb. 14-16, 21, 28; Yahudna, Feb. 17, 24; Mile Hi, Feb. 18, 25;

Chains, Feb. 19, 22, 23; Oso Family, Feb. 20, 27; Funeral Wells Band, Feb. 26.

MARIN

INN OF THE BEGINNING: 8201 Old Redwood Hwy., Cotati, (707) 795-9955. Best place north of SF for dancing, not only do they get top notch bands but their prices, free to \$2.50, are so cheap, it's worth the gas up there and back. Rock, jazz, folk, blues, and plenty of dancing. Coming up: Rowan Bros., Feb. 14, \$1.50; Asleep at the Wheel plus Phantoms of the Opry, Feb. 15 and Tokpela, Feb. 16, \$2; free folk music every Sun.; free jazz with Clouds, Feb., 19; audition night with Freeway, Feb. 20, free; Caffrey Family plus Phantoms of the Opry, Feb. 21, \$1.50; Alice Stuart and Snake plus Mitch Woods and his Red Hot Mama, Feb. 22-23, \$2; Cold Blood, Feb. 25, \$2.50. (shows 8:30 and 11:30); Tim Leary Benefit with films, soup and salad, Joanna Leary to speak and J. R. Weitz and Prana with music, Feb. 27, \$3.50 adv./\$4 door; Snookie Flowers and Barry Melton, Feb. 28, \$1.50.

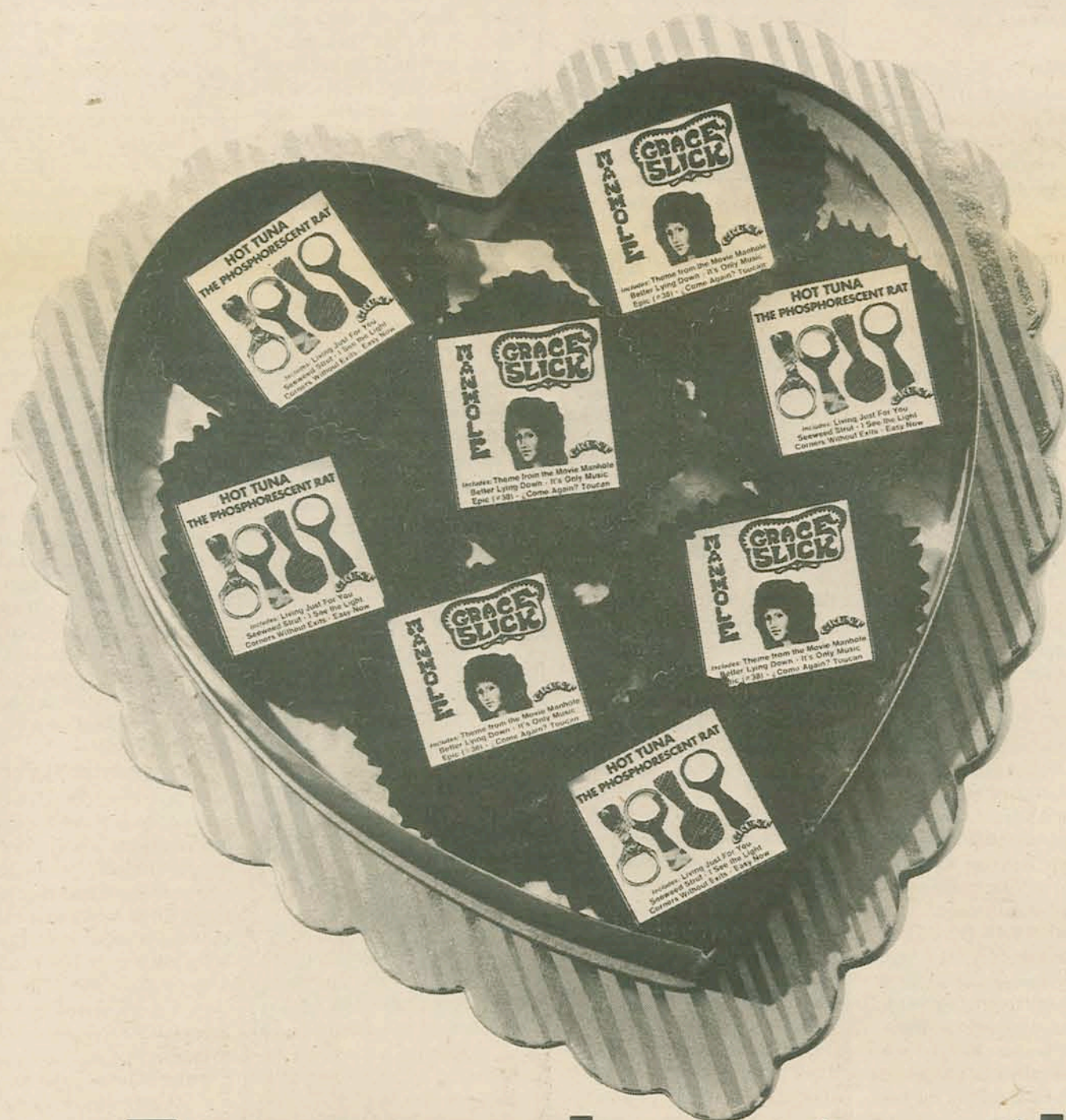
LION'S SHARE: 50 Red Hill Ave., San Anselmo, 454-9856, Marin county's most prominent rock nightspot, recently redecorated and now has more space for dancing. Manager Mike Considine runs a full schedule of good bands, with a slight emphasis on Marin groups. National acts (Freddie King, Jesse Colin Young) are in now and again, cover varies \$1.50-3.50, beer and wine, 60¢.

SLEEPING LADY: 58 Bolinas Rd., Fairfax, 456-2044, some really great things are happening at this little known club tucked away in the Marin hills. Features Marin groups (Fairfax Street Choir) but has been known to have guests come by and jam. Rarely a cover, dinners under \$2. Cheap beer and wine. Coming up: Banana and friends, Feb. 14; The Rick and Ruby Shaw, Feb. 15; Vince Guaraldi, Feb. 16; John Allair and Steve Mitchell, Feb. 17. Impromptu jam sessions often lure such Marin luminaries as Van Morrison.

PENINSULA

CHATEAU LIBERTE, Old Santa Cruz Rd., Los Gatos, (408) 353-1600, housed in a large, mellow and beautiful redwood building tucked away in the mountains about halfway between Los Gatos and Santa Cruz. Populated by organic Santa Cruz mountain hippies and San Jose drifters and the music is suited to match. Oganookie played here often before their demise and another band named Django often stirs things up. City bands have been known to make the jaunt down too. Cover \$1-2, cheap beer. First time you make the trek down, be sure and bring along somebody who knows the way. Coming up: Steelwind, Feb. 14-15, \$1.50/ladies free.

III OF CUPS: 2550 El Camino Real, Redwood City, 364-3637, recently opened features good entertainment from rock 'n' roll to blues. Dancing, cover varies up to \$3; beer 75¢, wine \$1; drinks \$1.25. Coming up: Tubes and Fever, Feb. 20; Gideon and Power, Feb. 21; Dakila with Eros, Feb. 22-23; Steve Long and the Freedom Train, Feb. 24-26; Butch Whacks and the Glass Packs, Feb. 27. □



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CONCERTS

The Bay Area is filled with excellent concerts of classical and traditional music that almost everyone can afford. If you have a preference for classical Indian ragas, chamber music or electronic synthesizers, you will be pleased to know that an evening of your favorite music can be obtained for less than \$1. Below we list a few of the more established music centers that have regular weekly concerts. Check the listing at the end of this section for concerts coming up in the next two weeks.

COMMUNITY MUSIC CENTER, 544 Capp, 647-6015, has concerts of everything from Spanish operas to string quartets, averaging \$1.

EXPLORATORIUM, 3601 Lyon, 563-7337, every Wed., 8 pm, concerts varying from electric synthesizers to classical Chinese music and some discussion of the evening's performance, for only 25¢.

SF MUSIC CONSERVATORY puts on classical music concerts at the SF Museum of Art, Van Ness/McAllister, for information call 564-8084, admission free-\$1.

OLD FIRST CHURCH, Van Ness/Sacramento, 776-5552, has an excellent series of concerts like the Candlelight Concerts of classical music performed by the SF Conservatory Players, 10 pm, Fri., in the relaxing atmosphere of the church, coffee and pastries are served later, donation \$1.

OLD SPAGHETTI FACTORY, 478 Green, 421-0221, features a variety of Sunday night concerts, 8:30 pm, from comic operas to baroque music, concerts are extremely crowded, so go early, admission \$2.50.

1750 ARCH, Berkeley, 841-0232, always has a fine series of concerts, this month everything from classical North Indian ragas to a clavichord concert. Be sure and make reservations early, \$2.50/2 students admission.

PALACE OF THE LEGION OF HONOR, Lincoln Park, 558-4441, has free concerts (organ music to string quartets) every Sat. and Sun., 3 pm.

Also Bay Area colleges offer outstanding entertainment to the public at unbelievably low prices. You can see everything from professional productions (UC Berk.'s C.A.L. productions to Stanford's Public Events) to performances by students of the various music departments. Students usually get price discounts and all tickets are quite a bit cheaper than performing arts elsewhere. Check the listings for performances in the next two weeks or call the college for additional information.

UC Berkeley, 642-2561; Stanford University, 321-2300, ext. 4317; UCSF, write C.A.L., 500 Parnassus, SF, 94143; College of Marin, 454-3962, ext. 234; Skyline College, San Bruno, 355-7000, ext. 234; Cal State Hayward, 884-3167; Dominican College, San Rafael, 457-4440; De Anza and Foothill Colleges, 408-257-9555; Diablo Valley College, 685-1230, ext. 388.

NEW MUSIC ENSEMBLE of the Conservatory of Music under the direction of John Adams performs Din-widdie's "Lattices," Sheff's "How to do it" and Ives' piano pieces, Feb. 14, 8 p.m., SF Museum of Art, Van Ness/McAllister, 564-8086, \$1.

JEAN-PIERRE RAMPAL AND ROBERT VEYRON-LACROIX, flute and harpsichord, performing Bach's Sonata in G minor, Schumann's "Three Romances," Copland's Duo for Flute and Piano, Reinecke's Sonata "Undine," and Bartok's "Suite Paysanne Hongroise," Feb. 14, 8:30 p.m., Veterans Aud., Civic Center, SF, 495-0410, \$2.50-\$5.50.

NEW MUSIC ENSEMBLE of the Conservatory of Music performs a new work by David Behrman, "Net for Catching Big Sounds," Feb. 14, 8 p.m., SF Museum of Art, Van Ness/McAllister, \$1.

MARGARET JENKINS DANCE CONCERT, Feb. 15-16, 22-23 and March 1-2, 8:30 p.m., 2005 Bryant, 648-5278, \$2-2.50.

G. S. SACHDEV, master bamboo flutist from India, performs classical ragas, Feb. 15, 8 p.m., St. John's Presbyterian Church, 2640 College, Berk., \$2/1.50 students.

"WOMEN," a multi-media blend of poetry, dance, music and song of American Black women, performed by Ink Productions, Feb. 15, 8 and 9:30 p.m. and Feb. 17, 3 p.m., SF Community Theatre, 2200 Buchanan, 863-5022, \$2.

COLLEGIUM MUSICUM, an ensemble of baroque instruments perform "Fetes de Rameau," an evening of 18th Century French music and dance with authentic costumes of the period, Feb. 15 and 16, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$2/1 students.

VIENNA CHOIR BOYS CONCERT, performing Viadana's "Exultate justi," Palestrina's "Edd, quomodo moritur," Schubert's "Twenty-third Psalm" and Haydn's "Alleluia" and a comic operetta "The Jealous Primadonna," Feb. 15, 8:30 p.m., Paramount Theater of the Arts, 2025 Broadway, Oakl.; Feb. 16, 8:30 p.m., Masonic Aud., 1111 California, SF; Feb. 17, 2:30 p.m., Flint Center, De Anza College, Cupertino, 495-0410, \$2.50-5.50.

CANDLELIGHT CONCERTS, series of Friday night concerts with sandwiches and pastries afterwards: Mozart featuring Peggy and Milton Salkin, piano duets, Feb. 15, 10 p.m.; SF Conservatory Players in an all Schumann program, Feb. 22, 10 p.m.; Old First Church, Van Ness/Sacramento, 776-5552, \$1.

SF BALLET, Feb. 15, 8 p.m., Pittsburg Creative Arts Aud., 687-4445, \$1.

AFRO-AMERICAN ENSEMBLE, conducted by Helen Stephens, per-

form gospel music, Feb. 15, 8:15 p.m., Music 1055, Cal. State Hayward campus, Hayward, \$1/50¢ students.

HARPSICHORD AND OBOE SOLOS, compositions by Handel, Rameau, Hotteterre, Couperin and others performed by Jeanette Campbell, harpsichord and Bill Banovetz, oboe, Feb. 16, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/2 students.

BOBBY HUTCHERSON, jazz musician and the Watumbe Dancers, Black dance troupe, Feb. 16, 8 p.m., Dinkel-spiel Aud., Stanford Campus, Palo Alto, tickets - Macy's; Peninsula Box Office, Los Altos; San Jose Box Office and ASUC Box Office, UC Berk., proceeds going to the African Famine Relief Fund.

SARI BIRO, pianist, Feb. 16, 8 p.m., Old First Church, Van Ness/Sacramento, 776-5552, \$3.

AN EVENING OF MUSIC BY TERRY RILEY, electric organ, Feb. 16, 8 p.m., Gallery B, UC Berk. Art Museum, 2626 Bancroft Way, Berk., 642-1207, \$3.

MONTEVERDI, six madrigals and a staged production of "The Combat of Clorinda and Tancredi," performed by the New Port Costa Players who do superb operatic comedies, Feb. 17, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/2 students.

EUGENE COGHILL, French horn with Lawrence Bayll, tenor, performing Benjamin Britten's "Serenade Mosert Horn Quintet" and Brahms' F Minor Piano Quintet, Feb. 17, 8:30 p.m., Old Spaghetti Factory, 478 Green, \$2.50.

JOHN HANDY SEXTET, Feb. 17, 4:30 p.m., Bach Dancing and Dynamite Society, Miramar Beach, Mirada Rd., El Granda, \$2.50.

WALTER MARTIN, baritone and Ted Blair, piano performing Berg's "Vier Lieder," Schonberg's "Zwei Lieder," Dallapiccola's "Rencessvals" and others, Feb. 17, 7:30 p.m., Angelico Hall, Dominican College, San Rafael, free.

CLASSICAL GUITAR CONCERT with Jim Bertram, Feb. 19, 7:30 p.m., Richmond Branch, 351 Ninth Ave.; Feb. 24, 2 p.m., Park Branch, 1833 Page, free.

OAKLAND SYMPHONY with Pinchas Zukerman, violin, performing Mendelssohn's Violin Concerto, Ives' "Circus March," "In the Cage," "In the Night" and "Fourth of July," also Dvorak's Symphony No. 4, Feb. 20, 8 p.m., Zellerbach Aug., UC Berk. campus, 642-2561, \$2.50-5.50/1.50-4.50 students.

THE VOICE AS AN INSTRUMENT with Marc Farchill and a vocal quartet from the SF Conservatory of Music, Feb. 20, 8 p.m., The Exploratorium, 3601 Lyon, 563-7337, 25¢.

"SPACE VII," an Electronic syn-



Ferrante and Teicher appear in the Bay Area Feb. 22-25.

thesizer concert, Feb. 20, 8 p.m., De Anza College Minolta Planetarium, De Anza College, Stevens Creek/Stelling Rd., Cupertino, free.

SF SYMPHONY WITH JOSEF KRIPS, guest conductor and Paul Badura-Skoda, pianist performing Marin's "Piano Concerto No. 2" and Beethoven's Symphony No. 2, Feb. 21, 8 p.m., Zellerbach Aud., UC Berk. campus, 642-2561, \$5-7/\$2.50-4.50.

PRESERVATION HALL JAZZ BAND, Feb. 21, 8 p.m., De Anza College, Flint Center, 21250 Stevens Creek Blvd., Cupertino, (408) 257-5550, \$4/2 students.

DANCE MEDIA, a group of dancers videoartists, filmmakers, sculptors, musicians, photographers and technicians, Feb. 22-23, 8:15 p.m., Open Theater Series, Live Oak Theater, Shattuch-Berryman, Berk., 849-4120, donation.

STUART FOX, guitar and lute, performing selections ranging from Dowland's "Queen Elizabeth's Galliard," to J. S. Bach's Prelude, Fugue and Allegro in D Major, Feb. 22, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$3/1.50 students.

"LAS CANTIGAS DE SANTA MARIA," performed by the Waverly Consort, performing on medieval instruments and singing a troubadour narration of the Spanish 13th century, Feb. 22, 8 p.m., Memorial Church, Stanford campus, \$2.50-4.50.

FLAKARA, 45 dancers, singers, and musicians from Yugoslavia, Feb. 22, 8:30 p.m., Masonic Aud., 1111 California, SF; Feb. 23, 8 p.m., Zellerbach Aud., UC Berk. campus; Feb. 24, 8:30 p.m., Flint Center, Cupertino; 495-0410, \$2.50-5.50.

FERRANTE AND TEICHER, piano team, Feb. 22, 8:30 p.m., Paramount Theater of the Arts, 2025 Broadway, Oakl.; Feb. 23, 8:30 p.m., Masonic Aud., 1111 California, SF; Feb. 25, 8:30 p.m., Flint Center, De Anza College, Cupertino; 495-0410, \$2.50-5.50.

"ROLL OVER ALICE," presented by Trench Mouth Musical Productions: a dancing, singing, satirical stage show, Feb. 22-23, March 1, 2, 7 p.m.; Feb. 24, and March 3, 2 p.m., Old YMCA Building Theatre, 121 Leavenworth, free.

CONCERT FOR CLAVACHORD AND EARLY PIANO with Joan Beson performing Bach, Mozart and Mendelssohn, Feb. 23, 8 and 10 p.m., 1750 Arch, Berk., 841-0232, \$2.50/2 students.

ROUMANIAN FOLK BALLET, "Doinal" company of 40 dancers, acrobats and musicians from Bucharest, Feb. 23, 8 p.m., Zellerbach, UC Berk. campus, 642-2561, \$2.50-4.50/\$1.50-3.50 students.

SONG CONCERT, Schubert, Webern and John Patrick Thomas performed by Judith Nelson, soprano, Bonnie Hampton, cello and Barbara Shearer, piano, Feb. 24, 8 p.m., 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

UNIVERSITY SYMPHONY ORCHESTRA AND UNIVERSITY CHORUS, perform Schoenberg's Orchestra Variations and Debussy's "Nocturnes," Feb. 24 and 25, 8 p.m., Hertz Hall UC Berk. campus, 642-2561, 50¢.

RENAISSANCE FAIRE WITH THE GOLIARD PLAYERS perform with recorders, krummhorns, shawns, lutes, guitar, harpsichord and hurdy-gurdy, Feb. 24, Old Spaghetti Factory concerts, 478 Green, 8:30 p.m., \$2.50.

DANCE CONCERT, including modern, jazz, African-Haitian and Asian, Feb. 24, 28, 8 p.m., Univ. Theatre, Cal. State Hayward, 25800 Hillary, 884-3721, \$1/50¢ students.

HANDEL CONCERT, featuring "Israel in Egypt," performed by the choirs of the SF Civic Choral and the Winifred Baker Choral, Feb. 24, 3 p.m., Temple Emanu-El, Arguello/Lake, free.

ELEANOR COHEN, performing "Time Cycle," and "Twelve Poems of Emily Dickenson," Chamber Music, Feb. 25, 8:15 p.m. University Theatre, Cal. State Hayward, 25800 Hillary, Hayward, free.

16TH CENTURY MUSIC FOR VOICE, recorders and krummhorns, Feb. 27, 8 p.m., The Exploratorium, 3601 Lyon, 563-7337, 25¢.

AN EVENING WITH LOU HARRIS, featuring "Heart Sutra," performed by the Berkeley Chamber-singers, March 1, 8 p.m., St. John's Presbyterian Church, 2640 College, Berk., \$2/\$1.50 students.

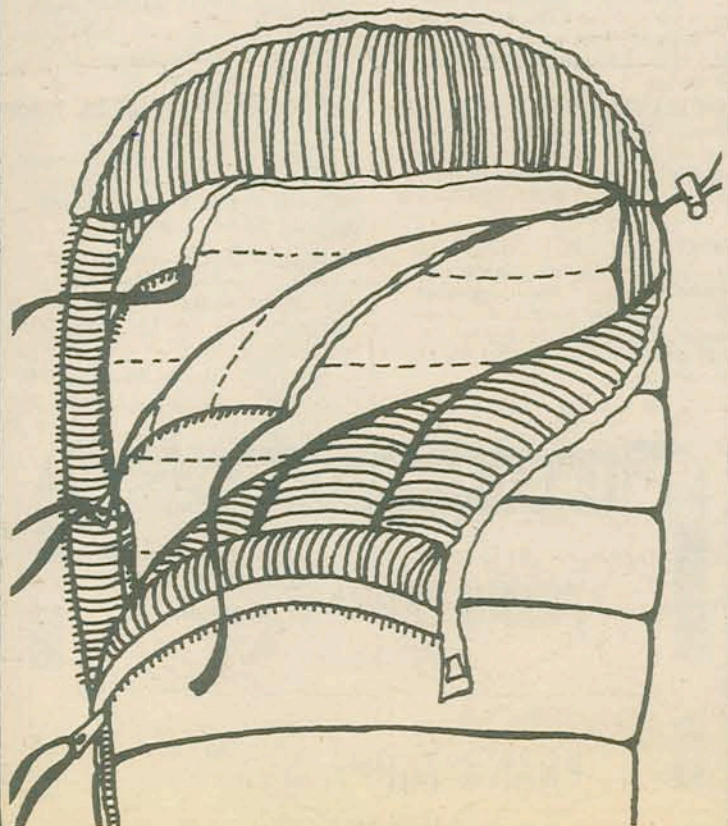
G. S. SACHDEV, master flutist, concert of classical North Indian music, March 2, 8 p.m., Unitarian Fellowship Hall, 240 Channing, Terra Linda, 454-6264, \$3. □

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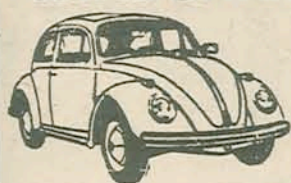
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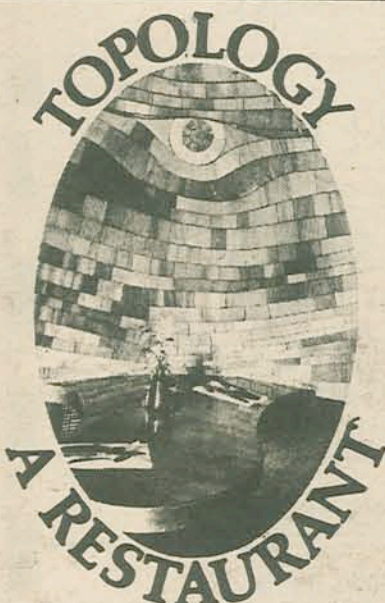
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Continued from previous page

FILM

CANYON CINEMATHEQUE:

"Mysteries of the Organism" and "Norian Ten," Feb. 14; "Millhouse: A White Comedy" and "Tricia's Wedding," Feb. 21; "The Hellstrom Chronicle" and "World," Feb. 28; 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514.

CINEMATHEQUE: "Triumph of the Will," Feb. 14; "The Trouble with Angels," Feb. 19; "The Wild Parts," Feb. 21; "The Jackal," Feb. 28; 12:30 pm, Film, CAI Dept., SF State campus, 1600 Holloway, free.

CLAY: "Family Life," Feb. 14-20; Fillmore/Clay, 346-1123, \$2.50.

FILM FAIR: "Roxie Hart" and "His Girl Friday," Feb. 15-17; "The Great Man's Lady" and "When the Daltons Rode," Feb. 22-24; "Sutter's Gold" and "SOS Iceberg," March 1-3; 732 Chenery, 586-7748, \$2/\$1 children.

INTERSECTION: Bogart, Steiger and Sterling in "The Harder They Fall" plus early Disney classics, WWII Newsreels and musical numbers by the Weavers, Feb. 17, \$1.25; Experimental Shorts plus the Nickel-ette Review, Feb. 24, \$1.25; 756 Union, 397-6061.

LIBERATION SCHOOL: "The Guns," Feb. 16; "Salt of the Earth," Feb. 23; 7:30 and 9:30 pm, 2323 Market, \$1.

MIDNIGHT MOVIES: "Son of Thirty Zig Zonkers to Zap Your Mind," featuring over 30 films in 90 min., Feb. 16; "Scruggs: His Family and Friends," starring Earl Scruggs, Bob Dylan, Doc Watson, Bill Monroe, The Morris Brigs., Joan Baez, The Byrds and others, Feb. 23; Presidio Theatre, 2340 Chestnut, 921-2931, \$1.50.

SF MUSEUM OF ART: "David Holzman's Diary," Feb. 15, 7:30 pm; "To Be or Not to Be," Feb. 17, 2 pm; "The Adversary," Feb. 19, 7:30 pm; "Alan Watts Memorial Program," Feb. 22, 7:30 pm; "Gauguin in Tahiti: Search for Paradise," Feb. 24, 2 pm; "Taking Off," "Loves of a Blonde," and "The Fireman's Ball," Feb. 26, 7:30 pm; Van Ness/McAllister, \$1/75¢ sr. citizens.

SF STATE UNIVERSITY:

"The Blue Angel," with Marlene Dietrich, Feb. 25, 1 pm, Ed. 117, campus, 1600 Holloway, free.

SURF: George Bernard Shaw's "Caesar and Cleopatra" and Oscar Wilde's "The Importance of Being Earnest," Feb. 14-16; Marcel Carne's "Le Jour Se Lève" and "Forbidden Games," Feb. 17-18; Ingmar Bergman's "The Virgin Spring" and "The Naked Night," Feb. 19-20; "Black Orpheus" and "Jules and Jim," Feb. 21-24; Fritz Lang's "Spies" and Murnau's "Nosferatu" (Dracula), Feb. 24-25; Jean Cocteau's "Beauty and the Beast" and Kurosawa's "Rashomon," Feb. 26-27; Truffaut's "400 Blows" and "Shoot the Piano Player," Feb. 28-March 2; 4510 Irving, 664-6300, \$2.50.

YMCA: Valentino in "Son of the Shiek" and Chaplin in "The Floor Walker," benefit for the Film Collective, Feb. 15, 8 pm, Golden Gate Gate/Leavenworth, \$1.

ASIAN FILM FESTIVAL:

Hiroshi Inagaki's "Under the Banner of the Samurai," Feb. 15, 6:30 and 9:30 pm; Toshiro Matsuoka's "Shadow Hunters," Feb. 22, 7:30 and 9:30 pm; Wheeler Aud., UC Berk. campus, \$1.50.

DIABLO VALLEY COLLEGE:

"These Three," Feb. 14, 3:30 pm; "The Children's Hour," Feb. 15, 7 pm; Buster Keaton's "The General," Feb. 19, 3:30 pm and Feb. 20, 3 pm; Luis Bunuel's "Mexican Bus Ride," Feb. 21, 3:30 pm; Marilyn Monroe's "Bus Stop," Feb. 22, 7 pm; "That Touch of Mink" and "The Seven Year Itch," Feb. 25, 7 pm; Chaplin in "The Gold Rush," Feb. 26, 3:30 pm and Feb. 27, 3 pm; Marilyn Monroe in "The Prince and the Showgirl," Feb. 28, 3:30 pm; Marilyn Monroe in "The Asphalt Jungle," March 1, 7 pm; "Pygmalion" and "Listen to Britain," March 1, 8 pm Concord Library; Forum campus, Pleasant Hill, 687-4445, free.

CAL: Chaplin's "The Great Dictator," Feb. 19; Chaplin's "Monsieur Verdoux," Feb. 26; 7 pm, 155 Dwinelle Hall, UC Berk. campus; Satyajit Ray's "The Adversary," Feb. 19; Michel Soutter's "Les Arpenteurs," Feb. 26, 9:30 pm, 155 Dwinelle Hall, UC Berk., \$1.25.

LANEY COLLEGE: Marx Brothers in "Cocanuts," Feb. 14, 6:45 and 9 pm; "Storm Over the Yangtze River," Feb. 15, 8 am and 7:30 pm; College Forum, 900 Fallon, Oakl., free.

MERRITT COLLEGE: "Cromwell" and "The Leather Boys," Feb. 14; "British Agent" and "The Conspirators," Feb. 21; "Marriage, Italian Style" and "Divorce, Italian Style," Feb. 28; 7 pm, Cafeteria, campus, 12500 Campus Dr., Oakl., free.

OAKLAND MUSEUM: "Mr. Deeds Goes to Town," with Gary Cooper, Feb. 22; "My Man Godfrey," March 1; 8 pm, Theatre, Tenth/Fallon, \$1.50/\$1 students and sr. citizens.

PACIFIC FILM ARCHIVE:

Satyajit Ray, "Two Daughters," Feb. Feb. 13, 7:30 and 9:30 pm; Bergman's "The Passion of Anna," Feb. 15, 7:30 and 9:30 pm; Kurosawa's "I Live in Fear," Feb. 16, 7:30 and 9:30 pm; Buster Keaton's "Go West," Feb. 17, 4:30 (75¢ admission), 7:30 and 10:30 pm; Marx Bros. "Go West," Feb. 17, 6 and 9 pm; Orson Welles' "The Trial," Feb. 18, 7 and 10:15 pm; Orson Welles' "The Immortal Story," Feb. 18, 9:05; Bergman's "Through A Glass Darkly," Feb. 19, 7 and 9:30 pm; Kurosawa's "The Hidden Fortress," Feb. 20, 7:30 and 9:45 pm; Wheeler Aud., Satyajit Ray's "Kanchenjunga," Feb. 21, 7:30 and 9:30 pm; "East of Eden," Feb. 22, 7:30 and 9:30 pm; Kurosawa's "The Lower Depths," Feb. 23, 7 and 9:30 pm; Douglas Fairbanks in "The Mark of Zorro," Feb. 24, 4:30 (75¢

admission) and 9 pm; Tyrone Power and Henry Fonda in "Jesse James," Feb. 24, 6:10 and 9:40 pm; Henry Fonda in "The Grapes of Wrath," Feb. 24, 7:30 and 9:45 pm; Bergman's "Winter Light," Feb. 26, 7:30 and 9:30 pm; Kurosawa's "Yojimbo," Feb. 27, 7 and 10:40 pm; Wheeler Aud., "Sanjuro," Feb. 27, 9 pm; "Dreud's Mad Love," Feb. 27, 8:30 pm; Satyajit Ray, "Manhana-gar," Feb. 28, 7:30 and 9:30 pm; University Art Museum, 2621 Durant, Berk., 642-1124, \$1.50/1 students.

WHEELER AUD.: Glaeser's "A Tear in the Ocean," Feb. 14; Ledu Leduc's "Reed: Insurgent Mexico," Feb. 21; Kurosawa's "Dodes 'Kaden," Feb. 28; 7 and 9:30 pm, Wheeler Aud., UC Berk. campus, \$1.25.

DOMINICAN COLLEGE:

Buster Keaton's "The General," Feb. 14, 7:30 pm, Angelico Hall, campus, San Rafael, \$1.

COLLEGE OF MARIN: "Jules and Jim," March 1, 8 pm, Olney Hall, campus, Kentfield, 454-0877.

LECTURES

"ERHARD SENSITIVITY

TRAINING," by Werner Erhard, creator of techniques of improved communications, Feb. 14, 8 pm, Olney Hall, College of Marin, campus, Kentfield, 454-0877, \$2.

"THE FUTURE OF THE

BLACK SCIENTIST: Images from the Past," by James Henderson, director Carver Research Foundation, Tuskegee Institute, Feb. 14, 7 pm, Faculty Club, Library Rm., UC Berk. campus, free.

"IMMUNOLOGICAL AP-

PROACH TO CANCER," by Dr. Jack Broadshaw, professor of Biology, Cal. State Fullerton, Feb. 14, 7:30 pm, Holy Names College, 436-0111.

"A ROLE FOR THE LIFE

SCIENCES IN THE BLACK COLLEGES: From Trickle to Mainstream," by James Henderson, director Carver Research Foundation, Feb. 15; 3 pm, Life Science Building, Rm. 2003, UC Berk. campus, free.

"THE COMPUTER-BIT BY

BIT," by Alan Feurer, Feb. 16-17, 2:30 pm, Lawrence Hall of Science, UC Berk., 642-5132, \$1/50¢ students and sr. citizens.

"THE DYNAMICS OF JEWISH

LAW and Its Meaning for Jewish Life of Today," by Rabbi David Winston, Feb. 17, 8 pm, 964 Rosewood Dr., San Mateo.

"SINO-SOVIET CONFLICT,"

by Franz Schurmann, professor of Sociology and History at UC Berk. and past Chairperson of the Chinese Studies Program, Feb. 17, 7:30 pm, Bethany Church, 1268 Sanchez, free.

"MEANING OF LIFE IN THE

SEVENTIES," by Dr. Viktor Frankl, founder of logotherapy (therapy through meaning) and author of "Man's Search for Meaning," Feb. 17, 7:30 pm, First Unitarian Church, 1 Lawson Rd., Berk., 525-0302, \$3/2 students.

"KALI YUGA CALIFORNIA:

Observation on Eastern Religions of the Golden West," by Robert Goldman, Assistant Professor of Sanskrit, Feb. 19, noon Wheeler Aud., UC Berk. campus, free.

"CITY IN THE DESERT: The

Interpretation of 7 Reasons for Excavating at Qasr Al-Hayr," by Oleg Grabar, Harvard professor of architecture and archaeology on his recent Syrian excavations, Feb. 19, 8 pm, 160 Kroeber Hall, UC Berk. campus, free.

"OPTIONS IN EDUCATION,"

by Eric Gattman, counselor and instructor of education, College of San Mateo and others, Feb. 19, 7:15 pm, Holy Trinity Church, 330 Ravenswood, Menlo Park, \$2.

"ECONOMIC AND STOCK

MARKET OUTLOOK," by Alan Jones, Account Executive, Merrill Lynch, Pierce, Fenner and Smith, Feb. 19, 7:30 pm, Physical Education, Classroom II, College of Marin, Kentfield, 454-0877.

"THE SCIENCE OF HAND-

WRITING ANALYSIS: GRAPHOANALYSIS," by Lawrence Strominger, master graphoanalyst, Feb. 19, 8 pm, SF Jewish Community Center, 3200 California, 346-6040.

"CORALS OF AUSTRALIA'S

GREAT BARRIER REEF," by Dr. Gordan Chan, Feb. 20, 8 pm, College of Marin, Kentfield, 454-0877, \$2.

"ANCIENT CIVILIZATION

OF THE MIDDLE EAST," by Philip Ferry, Feb. 20, 7:30 pm, Golden Gate Valley Branch Library, 1801 Green St., free.

"WILDERNESS LIVING,"

by Mr. and Ms. Wright, on their life in the wilderness of the Brooks Range in Alaska, 100 miles north of the Arctic Circle and 200 miles

from the nearest road, Feb. 20, 7:30 pm, First Unitarian Church, 1187 Franklin, \$2/1 students and sr. citizens.

"PREVENTION OF CANCER,"

by Dr. Charles Keyes, physician and "After Cancer," by Roy Klinker, educational psychologist and Barbara Cernohlavek, mastectomy rehabilitation, Feb. 21, 7:30 pm, Holy Name College, Oakl., 436-9111.

"PSYCHOLOGICAL ASPECTS

OF URBAN TRANSPORTATION," by Richard Reed, transportation specialist, Feb. 21, 8 pm, SF Jewish Community Center, 3200 California, free.

"LESBIAN/FEMINISM,"

by Jill Johnston, Village Voice columnist and author of "Marmalade Me," and "Lesbian Nation: The Feminist Solution," Feb. 22, 8 pm, First Unitarian Church, Franklin/Geary, \$3/2 student.

"THE IMPACT OF MAN ON

THE PLANT LIFE OF AUSTRALIA," by Dr. Herbert Baker, Feb. 21, 7:30 p.m., Lawrence Hall of Science, UC Berk., 642-5132, \$1/50¢ students and sr. citizens.

"LES PEINTRES SYMBOLISTE

FRANCAIS ET BELGES," by Edouard Rotiti, poet and critic, Oberlin College, given in French, Feb. 21, 4 p.m., 4229 Dwinelle, UC Berk. campus, free.

"THE ALTERNATE PRESS,"

by Burton Wolfe, writer, Feb. 25, 7:30 p.m. North Beach Branch Library, 2000 Mason, free.

"FROM RAGNAROK TO THE

BIG BANG: THEORIES OF THE UNIVERSE," by Andrew Fraknoi, Feb. 25, 7 p.m., Woodside High School, Redwood City, 364-1212, ext. 236.

"THE GENETIC FIX: THE MO-

RAL AND SOCIAL ISSUES RAISED BY THE NEW TECHNOLOGICAL REVOLUTION," by Dr. Amitai Etzioni, director of Center for Policy Research, NY and professor of Sociology, Columbia Univ., Feb. 25, 8 p.m., 2003 LSB, UC Berk. campus, free.

"WHAT'S HAPPENING IN

EARLY CHILDHOOD EDUCATION," by Montessori International School, Daybreak Institute and San Mateo City Elementary School, Feb. 26, 7:15 p.m., Holy Trinity Church, 330 Ravenswood, Menlo Park, 364-1212, ext. 236, \$2.

"NEW SOURCES FOR THE

SOUND OF MUSIC IN THE ANCIENT NEAR EAST," by Anne Kilmer, professor of Assyriology and Dean of Humanities and Richard Crocker, professor of music, Feb. 26, noon, Wheeler Aud., UC Berk. campus, free.

"MUSIC IN THE YEAR 2000,"

by Robert Paul Cammanday, Feb. 27, 1 p.m., Forum, Diablo Valley College, Pleasant Hill, free.

"ENERGY, WHAT THE FUSS IS

ALL ABOUT," by Barbara Clement, Scientific Development Dept., Bechtel Corp., Feb. 27, 7:30 p.m., Eureka Valley Branch Lib., 3555 16th St., free.

"WHY NOT WINE?"

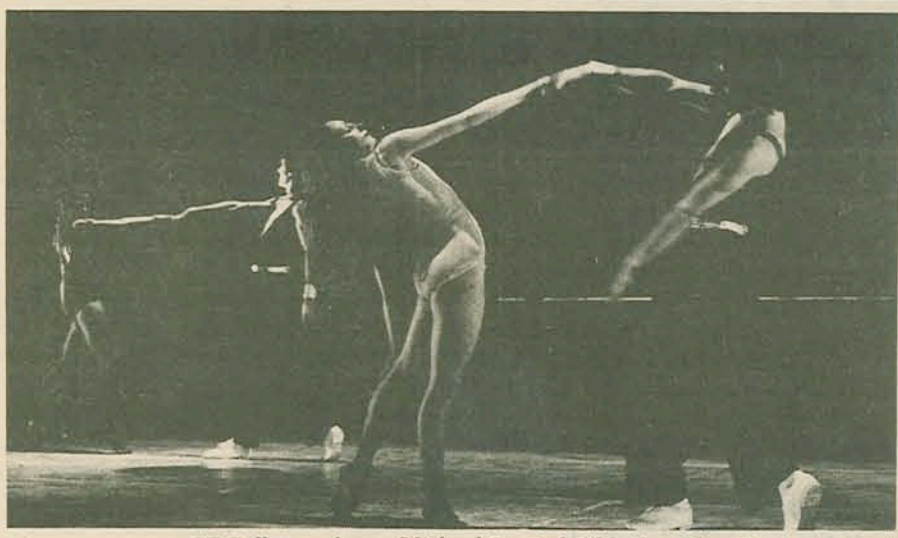
by Roger Hasper, a demonstration on how to use home winemaking equipment, Feb. 27, 1 p.m., Ed. 229, SF State Univ., 1600 Holloway, free.

"THE CONCERNED SPECTA-

TOR: COLERIDGE AS EDITORIALIST," by David Erdman, professor of English, SUNY and editor of NY Public Library, Feb. 28, 8 p.m., 160 Kroeber, UC Berk. campus, free.

"EFFECTS OF CIGARETTE

SMOKING," by Dr. Ted Boroian, Feb. 28, 7:30 p.m., Holy Name College, Oakl., 436-0111. ■



SF Ballet performs Michael Smuin's "Mother Blues."

S.F. Ballet: Star-Studded, But Disappointing

THE SAN FRANCISCO BALLET, SF Opera House, intermittently thru May 19. \$3.95-\$6.95. Half-price for students and senior citizens. Info. 751-2141.

The San Francisco Ballet recently began a sporadic five-month season at the Opera House, scheduling performances through the middle of May around the SF Symphony concerts and visiting troupes, such as the American Ballet Theatre (first week of March) and Rudolf Nureyev with the National Ballet of Canada (beginning March 26).

The SF Ballet played regularly to half empty houses last spring; attempting to bolster attendance this year, it's importing a range of guest artists which includes Natalia Makarova, Violette Verdy and Patricia McBride. Although "guesting" is very common among ballet companies, I have mixed feelings about the SF Ballet's motivations. Seducing a reluctant audience through the circus-like attraction of visiting stars, rather than relying on indigenous dancers and repertoire, is not the sign of a healthy performing company.

They've prepared a long and varied season. But based on the one program I saw (which included "Mother Blues," "The Four Temperaments," "The Beloved" and "Pas de Quatre"), I'm not too impressed. Congratulations to the company are in order for expanding their repertoire and packing away some epic blunders (there will be only four performances of "Cinderella")—but they still seem settled in an entrenched mediocrity that I don't expect any amount of visiting guest artists, jazz novelties or Balanchine revivals to change.

The "Pop-Op" offering of the current season is Michael Smuin's "Mother Blues," set to William Russo's "Three Pieces For Blues Band and Orchestra." I considered the work trite, cloying and embarrassing, with choreography in the thoughtless hip-grinding Broadway tradition, laced with an incongruous California innocence. Men in silver spangled jumpsuits and dungarees bump and undulate with women in hip boots and unflattering bikinis, everyone trying to look like they're having an absolutely "Wow" time. (At one point a dancer comes careening across the stage on a skate board waving cutely at the audience.) "Mother Blues" is stuck somewhere between the bedroom and the playground in a depressing, effete limbo.

Balanchine's "Four Temperaments" is a fine ballet, or so I remember it from the NYC Ballet Company's production. It's harder to tell with the fuzzy interpretation the SF Ballet gives the work. Balanchine choreography demands a precision that the company just doesn't seem capable of, with the exception of Linda Meyer, sharp and energetic in the difficult Fourth Variation.

"The Beloved," an old Louis Horst number circa 1946, is recreated from Dance Notation with a grant from National Endowment. Last season this process produced a real gem in Doris Humphrey's "The Shakers," but "The Beloved" (concerning a jealous husband who strangles his wife) should have been left in the files.

Last and least, "Pas de Quatre" is an ancient, silly work about four famous ballerinas who try to subtly upstage one another; a fine example of a ballet that should be gracefully retired.

I still have hopes for the company, though. Smuin is premiering "Shinju," also "La Somnambula," another Balanchine revival, might be interesting—and then there are always all those guest stars to enjoy.

"GORF," Michael McClure, The Magic Theatre, 1572 Calif. St. Fri. & Sun. 8:30 pm, Sat. 7:30 & 10:30 pm. Thru Mar. 3. Adm. \$3.50. Info. 673-7744.

Although the advance publicity for Michael McClure's "dada musical melodrama" "Gorf" has

been titillating, McClure's forced attempt at originality is really pretty dull stuff.

"Gorf" vaguely concerns a quest for "Primal Causes" embodied in the anthropomorphic parts of a missing character, "the Shitfer," but none of it makes much sense. McClure dredges subject matter haphazardly from the phantasmagoric slop of his labored imagination, producing an amateurish pastiche of a play that's both pointless and boring. I've found the BART trip back and forth to Daly City a more profound and enjoyable "dada" experience and considerably cheaper.

"Gorf" is the second San Francisco production of The Magic Theatre (formerly of Berkeley). Under John Lion's direction, the group recently performed two other McClure works, "The Beard" and "Spider Rabbit." Considering the Magic Theatre is "dedicated to exploring new frontiers of theatrical experience," a noble aim, they'll hopefully find some richer material to "explore" than McClure has provided to date.

BALLET OF THE XXTH CENTURY

There's a certain magic about the works of the Belgian choreographer Maurice Bejart. If you're once sucked in by his unusual creations of humor and sexual spiritualism, the man can do no wrong; if not, his dances can seem long, trite and peculiar. This is all by way of warning, for after viewing the recent Bay Area performances of Bejart's company, the Ballet Of The XXth Century, I'm in an unjudgemental daze of admiration, both for Bejart's incredibly fine dancers and for his persistently inventive ballets.

Bejart came to America this year to premier his full-length ballet to the music of Karlheinz Stockhausen's "Stimmung." Live music is provided by six singers who manipulate their voices with handheld microphones, chanting, speaking and singing. The piece is not improvisational, but the patterns can change for both the dancers and musicians. The singers can alter the order of Stockhausen's sectional work—and the dancers must respond, making every performance unique. The two showings of "Stimmung" I attended at Zellerbach and Masonic Auditorium were quite distinct in mood and content. "Stimmung" is not flawless, but it has to be one of the most extraordinary, exciting dance works I've ever seen.

I also saw the company perform at Flint Center in Cupertino, where they did a collection of short pieces under the covering title of "Bhakti Gala." I've seen some of the works before, including my favorite, Bejart's sensitively intelligent version of Mahler's "Songs Of A Wayfarer." His new work, "Iranian Suite" performed to traditional music gives an enigmatic and mysteriously beautiful mixture of ballet, modern and folk material. The troupe also danced "Bhakti" to Indian ragas and a short piece choreographed by one of the dancers, Dyane Gray-Cullert's "Ten Short Songs" to the music of Samuel Barber.

Bejart's tour uses only fourteen dancers this time but he hopes to return to San Francisco next year with his full company of seventy-five. It's an event to look forward to.

SHORT TAKES

The San Francisco Players, a new SF theatre company, are presenting the monologue "Boswell in Love," based on excerpts from Boswell's London Journal. George Tibbon shows great endurance in the arduous title role, but his artificial Scottish accent mars the performance, making much of the dialogue unintelligible. "Boswell In Love" will play 8:30 pm weekends at the First Unitarian Church, Geary and Franklin St., thru Feb. 23, Adm. \$2.50. ■

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Cinderella, Alfredo: Nice But Nothing



Carla Gravina and Dustin Hoffman smoke it up in "Alfredo, Alfredo."

CINDERELLA LIBERTY, directed by Mark Rydell (SF: *The Metro I*) (Oakland: Parkway II)
ALFREDO, ALFREDO, directed by Pietro Germi (*The Cannery Cinema*)

Only Rex Reed can find masterpieces at the movies every week or so; the rest of us have to admit that most of the movies we enjoy really aren't very good. Sometimes it's easy to find excuses for sloppy or mediocre films. (Certain performers, like Glenda Jackson, seem to make careers out of redeeming mediocre vehicles.)

But what do you say to a friend who asks whether you liked a movie like "Cinderella Liberty" or "Alfredo, Alfredo"? Sure I liked it. "Cinderella Liberty" was a nice movie and "Alfredo, Alfredo" was cute. Okay. But should I see it, the friend asks. That's a different question; there isn't really much "redeeming" value in a "Cinderella Liberty." Are you going to recommend a film on the strength of Vilmos Zsigmond's fine cinematography? "Alfredo, Alfredo" was fun, but oh so forgettable and I'm still not sure I wouldn't rather have stayed home and watched "MASH" than to have tra-

velled all the way to the Cannery, found a parking space and paid cash to observe Pietro Germi's inventive editing.

"Cinderella Liberty" is the story of a sweet-natured sailor (James Caan) who falls in love with a dance hall whore (Marsha Mason) and her 11-year-old, mulatto son (Kirk Calloway). Caan moves in with them because both Mason and the kid need someone to take care of them and eventually he marries Mason so that the kid's teeth can be fixed by a Navy dentist.

"Cinderella Liberty" is that kind of movie and if it were as effective a tearjerker as it seems to want to be, it would probably be intolerable. But "Cinderella Liberty" never quite works the way it's supposed to. Mark Rydell, the director, lacks the killer instinct necessary to get the tears flowing. Darryl Ponicsan, adapting his own novel, has supplied Rydell with all the best tearjerker ploys, right down to the scene in which Mason learns that her new baby has died just as Caan arrives with a tiny sailor suit as a gift for the child. Think what Robert ("Sound of Music") Wise would have done with that scene! (Wise would have had the baby die in Mason's arms—in close-up, yet.)

But Rydell is either too incompetent or too restrained to drive that stake into our hearts. He has Mason receive the news off-camera; we hear her scream, then see Caan charge up the stairs to receive the news of the child's death from the 11-year-old, who recounts it in long shot. (Rydell isn't *that* restrained—he makes sure the baby's sailor suit is left in sharp focus in the foreground.)

Rydell's off-hand storytelling proves a blessing through most of the film (though a traditional happy ending might have been more satisfying than the half-hearted gesture Rydell and Ponicsan contrive). Underneath its mod trappings, "Cinderella Liberty" is Hollywood's basic good guy-bad girl love story, at least as old as Gary Cooper and Marlene Dietrich in "Morocco" and if Rydell had worked up all the old conventions conventionally, we probably couldn't sit through the movie with a straight face. Rydell's "tact," intended or not, saves the movie, creating the illusion that we are, somehow, left alone to react honestly to this gummy story.

"Alfredo, Alfredo" is probably impossible to sit through with a straight face. It's one of those movies you smile at all the way through, but rarely laugh at—even though you know that all the frenetic goings-on are supposed to be side-splittingly funny. The main attraction of "Alfredo, Alfredo" is the curiosity of hearing Dustin Hoffman dubbed into Italian. Hoffman is certainly up to the limited demands of his role as an insecure, harried bank clerk—but without his tricky, nasal-congested line readings, Hoffman is not a compelling personality. He seems warmer here, friendlier than in his American movies, but really quite ordinary.

The movie is fairly ordinary, too. It's a rehash of Germi's previous attacks on Italian marriage laws ("Divorce Italian Style," "The Climax," "Seduced and Abandoned") and since Italian law was changed to permit divorce in 1969, "Alfredo, Alfredo" carries all the satiric conviction and timeliness of an American attack on Prohibition.

Still, Germi is a masterful director of comedy (if only Woody Allen would study the way Germi's movies are sculpted) and the film features two beautiful and gifted Italian actresses, Steffania Sandrelli and Carla Gravina, so maybe if you haven't seen Germi's previous work, "Alfredo, Alfredo" won't seem as repetitious as its title. ■

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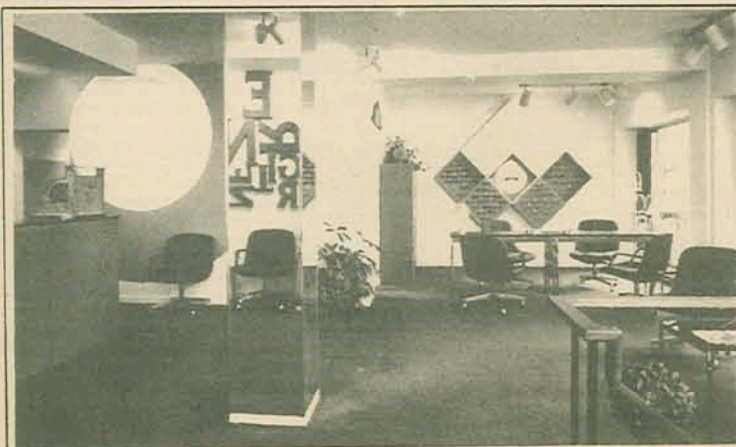
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DRIVING LESSONS
"Safely Since 1955"
Better Driving School
\$9.00/hr. 621-3366.

Guardian Classified Ads get response. Don't miss out on the next issue—deadline is 7 pm Thursday, Feb. 21st. Call Don at 861-3033, or come by the Guardian Classified Department Monday-Friday, 10 am-6 pm, until 8 pm deadline day!

TRAVEL

Hawaii, South Pacific, Australia, Nepal. Camper, hiker seeks same for extended trip. Leave late Feb. (flexible) 916-483-7188 before 10 or write Van c/o Boltinghouse 2824 Kino St. Sacramento.

Flights low cost Europe, Africa, Far East. Winship Travel, 988 Corbett, SF 94131, 826-0072. 826-4217.

HOME SERVICES DIRECTORY

WINDOW/GLASS REPAIR

WINDOWS, GLASS REPAIRED. Freelance, exper. cheap. Anywhere in Bay Area. Wind Eye Windows: 863-4711.

CARPENTRY

WOMEN CARPENTERS collective—863-5530.

FINISHED AND creative carpentry at people's prices. Call Tim at 668-4634.

DESIGN & RENOVATION

SHINGLING ROOFING
MINOR ALTERATIONS

FENCING PANELLING
CALL: 626-7453.

Wood floor refinishing sand, strip, stain, varnish, urethane — Call Martin: 763-0428

Geodesic domes made to order: 2 x 4's w/stamped steel hubs. Hubs avail. separately. See our showroom, 2015 1/2 Blake St., Berk. 849-4481.

Interior and Exterior remodeling—all work guaranteed by p/t grad. student. Creative work—5.00/hr. 431-6451.

MOVING

Haul yer goods exper., reliable. Carl: 567-4885 anytime. George: 431-3158 afternoons only.

Former Pro Mover will do any Moving/Hauling job, one piece to household. Michael: 648-1984. People's prices. Storage available too.

MOVE CHEAPLY and CAREFULLY Call Bill: 922-4489. Communication Workshop Movers. Free massage given with each move.

ROCKY MOUNTAIN MOVERS Will move you cheerfully and reasonably day or night. Also, carpentry skills, minor elec. work, exterior/interior and sign painting. 626-0860.

MOVING/HAULING, basement cleaning. Done carefully & efficiently—one or two men avail. ANYTIME, ANYPLACE. CHEAP Rates. Steve: 826-7380.

BLACK SELF HELP CO.
MOVING & STORAGE
24 hrs. service 7 days a week
LOWEST RATES IN BAY AREA!
Pay moving fee
with unboxed furniture.
584-7097 251-4701

Man with Truck, Big, small jobs. Steve 647-0904.

LOPEZ MOVING SERVICE
Low rates. No job too small! Appliances, pianos, Ins. Day/night trips to L.A. 621-0800.

SWAP

Will trade photo/cinema/video work for custom quilt, clothes, pottery, etc; ski transportation and lodging. Doug 525-0604.

VACATIONS

DEHAVEN VALLEY FARM on the ocean. Restored Victorian house, 17 miles north of Fort Bragg on Mendocino Coast. Organic garden, fresh water stream amid rolling hills & beach. Lovely & secluded. Five rooms available. Dining rm. serving breakfast & dinner. Phone (707) 964-2931. Keep trying.

Wilbur Hot Springs

Via Williams, Ca. 95987
HISTORIC CURING SPA
SINCE 1865

Quiet, private, natural setting. RUSTIC LODGE, HOT MINERAL BATHS. Excellent food optional. Special group rates, individual & couple rates. For reservations only call (916) 473-2306.

The Village Inn on the Russian River, Monte Rio. Weekend special: pay Friday, Saturday, Sunday free. Weekday special: stay 3 days, pay two. P.O. Box 56, Monte Rio, 95462. (707) 865-2738.

WANTED

Rock 'n' Roll LP's 647-6689.

Ride to Aspen EST conference in late March. Doug 525-0604.

BOOKS—WILL BUY YOURS, PRICE AND PICK THEM UP. GARY M-F 9:00-4:00 586-2600.

Moving? Trucking back east? Need to ship furn., etc. to N.Y.C.? Do you have room? 332-5254, 567-5281, 863-1133.

A regular girl's bike in good condition. Call: Katrina 564-9264.



Advertise for Assistance in the Guardian Classifieds

Don't hang around waiting for the right people to show up. If you're out on a limb—need employees, have to sell your belongings or want to push your fledgling tree surgery business, get help through Guardian Classifieds.

NON-BUSINESS CLASSIFIEDS are \$2.25 per issue for 15 words and 15 cents for each additional word. (The following count as one word: phone numbers, the, and, prices, numbers.) For ads running six times (three months), each additional word is 10 cents. WE DO NOT BILL. WE DO NOT TAKE PHONE ORDERS. PAYMENT MUST BE ENCLOSED.

BUSINESS CLASSIFIEDS (if you charge money for a service you are a business) are \$4.00 per issue for 16 words and 25 cents for each additional word. For ads running 6 times (three mos.) each additional word is 20 cents.

ADDITIONAL CHARGES

7 PT. CAPS 15 CENTS PER WORD

11 PT. CAPS \$1.00 per line (18 spaces per line)

24 pt. type \$2.50 per line (13 spaces per line)

Guardian Box Numbers Cost \$3.00 per Ad Extra.

PAINTING

STRAIGHT LINE PAINTERS
"Unyielding Brushwielding". Interior/Ex Quality Work. Free Estimate. Harry, Cliff, Murry & George 647-2745.

LOW COST QUALITY PAINTING
Excellent workmanship. Experienced, need work! 232-1208.

GARDENING

THE PLANT DOCTOR
Makes house calls for your sick house plants, \$1.50. 655-5909 eves.

PLANT MID-WIVES
Are your pistils straight? Higher states of consciousness for your pelargonium? 2 cosmic ladies (Pisces and Scorpio) will visit your plants at home — for High Plant Karma call Alma 387-2650 or Patty 566-3646.

Housecleaning—Gardening
General Cleanup. Reasonable rates. References. Rod: 824-4665.

FREELANCE GARDENING, reas. 668-4634.

Classified Office Open 10 AM to 6 PM Monday - Friday.

1070 Bryant Street, San Francisco, Ca. 94103

DEADLINE: Classified ads due 5 pm Thursday preceding publication.

MURPHY'S FLEA MARKET



By Cecily
Murphy

BARGAINS

Oakland Food Alternatives

If you're opposed to the idea of pre-packaged, pre-measured wares, like to see what you're buying or buy selective amounts, take the time to seek out specialty shops—where the quality's generally better and costs often lower. Three good examples in Oakland:

The Housewives Market, 9th/Clay, is a huge farmers' market-style place; three independent meat counters, two produce areas, a couple of bakeries . . . Lots of items in bulk, like jasmine tea (\$1.25/lb.) or dry pet food (29¢/lb.), also flours, grains, beans, spices, day old baked goods.

A block down the street at 821 Washington is Ratto's International Delicatessen, bursting with delicacies like pineapple and peach chutney, wine vinegar they pump out of an old oak barrel (89¢/fifth, bring your own bottles), five varieties of dried chiles, assorted pastas (35¢/lb.), complete line of spices including hard to find Indian varieties, great sandwiches, dried fish, etc.

Then down at Peerless Coffee Company, 926 Washington, buy one of the several varieties they grind daily; and they'll blend and grind to your specifications. Just \$.95-\$1.20 a pound, almost half what fresh ground costs elsewhere. But get there early—they only roast one batch of beans a day, and may close up shop when they're sold out.

BARGAIN BLURBS

Just \$2.75 for a giant plate of oysters (as many as 15) on the half shell: Marshall Tavern, Hwy. 1, 10 mi. north of Pt. Reyes, open Thurs.-Fri. at 4 pm, Sat.-Sun. at noon, entertainment nightly. Compare oyster prices in SF: we found some as high as \$3.50 for six . . . Low cost, volunteer vaccination clinic for pets: 1911 Addison, Berk., Tues. nights, 8-10. Shots (distemper, rabies) \$3 ea., pets must be in carriers or on leashes. Clinic meant *only* for those who can't afford regular vet . . . Day old sandwiches, Petropoulos, 2170 Bryant; 25¢, down from 50¢-70¢; or Morning Glory Sandwich Co., Grove/Baker, 30¢, reg. 50¢-75¢ . . . Good prices on clothes from the 20's, 30's, 40's; dresses, \$8-15, The Flying Cat Sisters, Fill-

more/Clay . . . Register early for free, 3-part class, "How to Present a Small Claims Case," starts in March at San Mateo College, 1700 West Hillsdale Blvd., San Mateo. 70 of 230 spaces already filled . . . Cheap yarn goods at Three Bag Bags Full, 1035 Guerrero; Icelandic Lopi, \$2.50/skein (\$3-3.50 elsewhere), New Zealand mill ends, \$2.50/lb. Classes in weaving and spinning, \$11 for three sessions, total 9-12 hrs.; basket weaving, \$15. Also textile exhibits, free opening of Berman/Domel show Feb. 15, music and food . . . Shuttle from Peninsula to Daily City BART station, \$16-24/mo., 573-0707 . . . KSAN offer-

ing 8-wk. broadcasting apprenticeships, write 211 Sutter, SF . . . 50 hot lunches for senior citizens, noon Tues./Thurs./Fri., 660 Lombard or 555 Chestnut . . . You can cancel any contract for more than \$25 for purchases made in your home (encyclopedia, home improvement contract, etc.) within first 3 days after purchase. Company must give you form which includes date of purchase and date by which you must send in form . . .

. . . Goodfellow Catalogue of Wonderful Things: provides free space to craftspeople to advertise their wares, then acts as a mail order service; get it for \$2.50 by writing P.O. Box 4250, Berk. 94704. . .

Teaching Tax Tactics

Free income tax help for "economically disadvantaged" taxpayers is being offered by the Volunteer Income Tax Assistance program (VITA) at Cal. State Hayward, now through April 15.

In SF (all will be open Saturdays, 10-1): Centro Latino, 1292 Potrero, 647-6237; LULAC, 2183 Mission, 864-0562; La Raza, 3174 24th St., 826-5855 or 826-5856.

Berk.: Newman Hall, 2700 Dwight Wy., 848-7812, Sat. Feb. 23, 10-1, Sat. Mar. 16/30, 10-1.

Oakl.: St. Benedict's, 2245 82nd Ave., 632-1847, Sats. 10-1, Thurs. eves. 7-9; Oakland Consolidated Chinese Assn., 731 Webster, 465-0811, Sats. 10-1.

More info: Office of Public Affairs, 884-3731.

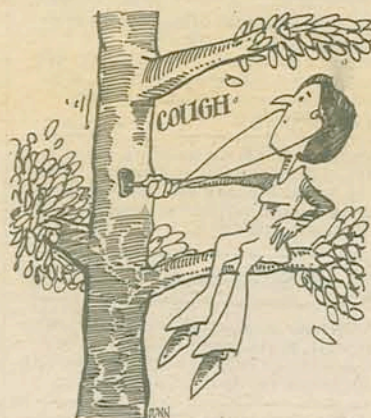
Beat Crunch, Eat Brunch

The best brunch bargain I've found is at the Paradise Cafe, a fine old North Beach-ian bar, 373 Broadway, SF. For just a dollar you get your choice of

Huevos Rancheros, Eggs Benedict or an egg-mushroom combination plus potatoes; giant servings. Spend another dollar for a fresh fruit daiquiri—banana or peach. Not a bargain, but they're terrific. Sundays, 11:30-3.

First Aid for Mother Nature

The cheapest house-call plant doctors we've found so far is Plant Midwives. It's \$1 initially, then 25¢ (small plants) to 50¢ (ceiling height) for each one treated; for more than five, they switch to an hourly rate based on type of treatment. Into bargaining and bartering, will do potting, transplanting, disease and pest control or just offer advice. No written guarantees, but if there's no hope for your plant they'll tell you and if your plant doesn't respond to treatment,



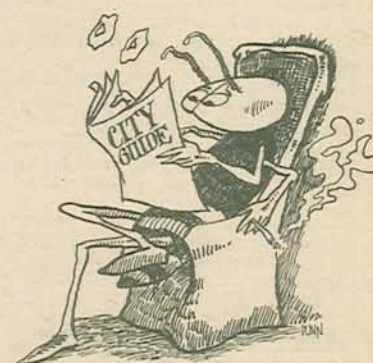
they come back for a free check-up. Call Patty, 566-3646 or Alma, 387-2650.

Urban Beekeeping

It's easy to see why beekeeping (like quilting, vegetable gardening, etc.) is one of those forgotten practices being resurrected: with a backyard hive the bees pollinate your garden, provide honey, give you beeswax for candles—some folks even think the stings prevent arthritis.

This is the time of year to set up hives; by spring the bees will start pollinating, producing honey (50 lbs./hive) in mid-summer. They take little care in the winter and a couple afternoons a week during swarming/mating season. You must register (free) with the Dept. of Agriculture, 558-3284.

You can build or order your hive. Beginner's outfits run about \$50 (including bees, hiving tools, sting preventers like gloves and nets) from Walter T. Kelley Co., Clarkson, Kentucky (the best) or Diamond Corp. Apiary Dept., Chico, Ca. (the fastest). Both have free cata-



logues. For doing it yourself and basic tips: "Beekeeping in the US," Govt. publication 335, \$1.50 at the Federal Bldg., 450 Golden Gate, SF. "Starting Right with Bees," A.I. Root, Publ., 623 W. Liberty, Medina, Ohio, \$1; "First Lessons in Beekeeping," American Bee Journal, Hamilton, Ill., \$1.

It's cheaper to do it as a cooperative, sharing tools and getting bulk rates. If you have questions, want to form a club or share expenses, write the Guardian's own hive-owning, beekeeping correspondent: Bees, c/o Bay Guardian, 1070 Bryant, SF 94103. Include your phone no.

BURNS

Retroactive Chron Increase

Chronicle/Examiner subscribers beware: Chances are your monthly subscription rate went up several weeks ago, though you may not be notified for another month. When you do get your notice, you'll be expected to pay retroactively as far back as January 1. Here's how the Ex/Chron's Lyle Johnson explained it to us:

This time it's not the company raising the rates, it's the distributors. In some areas, independent distributors buy the paper from the Ex/Chron (the distributors' names, addresses and rates are confidential, says Johnson), then resell the paper to you at any rate they choose. The Chron doesn't discourage this practice.

Rates are already up to \$6.50 in some areas and Johnson confirmed that a new contract may boost them higher still (compare to \$4/mo. for the L.A. Times, a far bigger and better paper).

More: Consumer "protection" agencies like the Better Business Bureau and Attorney General's office gave us no information or help on the legality of all this. Only Consumer Action came through and told us that legally you cannot be forced to pay the retroactive portion of the fee, nor be cancelled if you don't pay.

During the last Chron increase, if you refused to pay the extra amount, the Chron threatened to take the money out of your paperboy's pocket. This time, Atty. Robert Gnaizda of Public Advocates suggests that you not send in the retroactive portion of your bill—but hold it aside and give it to the paperboy in case the Chron hits him for it.

Note: Calling the Chron as a subscriber, I was treated to hostile, annoyed, gruff and generally brusque responses from everyone I spoke to. What price monopoly?

Soupy Postal Service

That L.A. judge may have had problems getting Nixon's subpoena through the mails, but that was nothing compared to what the SF public faces. One Guardian reader, whose name happens to be Campbell, called Customer Service to complain of slow delivery of her paper—and the person who called her back lightheartedly burst into several verses of the Campbell Soup song. A fine example of the level of sophistication the Post Office has directed toward customer complaints.

At the Guardian, we've fought a running battle just to convince the postal people to move the paper through their channels with all due speed. It works, for awhile, then things bog down again and we discover distressing things like stacks of Guardians sitting in the main annex a week after publication.

We've changed our printing time to suit their vagaries,

we've requested dozens of Publication Watch Reports (PWR), official tracers—which we only learned about through a reader who used to work for the PO. But we've even had trouble with that: early this month a Ms. Foster, at Rincon annex Customer Service, had to ask us what a PWR was. Each person we talk to has a different tip on how to smooth things out, and each higher up person contradicts that tip.

The best system: Complaint calls, which we make regularly but which are even better coming from customers. We print alternate Thursdays and if you don't have your paper by Saturday, complain. (The last time we did a massive campaign like this, six months ago, it worked and we had better service—for six months.) And if you feel like writing, write the postmaster in your area or Rep. Phillip Burton, House Office Bldg., Washington DC, or Postmaster General, US Postage Service

HDQ., 20060. Let us know what you find out.

San Francisco: Rincon Annex, Mr. Gee, Operations Mgr., 556-5607. Also in SF—the post office doesn't list the numbers of its local stations, but we have the list at our office. For example, Station C, 1198 South Van Ness, is 556-6448, Noe Valley, 4063 24th is 556-6298, and Chinatown station, 753 Clay, is 556-3950. Diamond Hts., 5262 Diamond Hts. Bl., 556-6948. Marina, 3225 Fillmore, 556-0348. Mission Annex, 1600 Bryant, 556-5460. North Beach, 1640 Stockton, 556-6898. West Portal, 317 West Portal Ave., 556-0143. Call us for the one nearest you.

Oakland: Main PO, Jack Bryant, OM, 273-7221.

Berkeley: Main PO, Mr. Comins, Delivery and Collection, 486-3181.

For the Peninsula and other East Bay areas, call Rincon, then your local post office.